कलामूलशास्त्र
ग्रन्थमाला
(8)

KALĀMŪLAŚĀSTRA SERIES
(8)

General Editor
Kapila Vatsyayan

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
NEW DELHI
and
MOTILAL BANARSIDASS PUBLISHERS PVT. LTD.
DELHI

श्रीमतङ्गमुनिप्रणीता

बृहद्देशी

Bṛhaddeśī

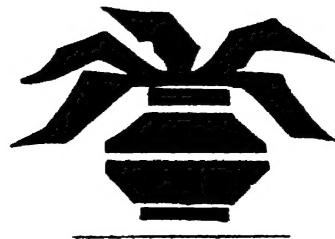
of

Śrī Mataṅga Muni

Edited by

Prem Lata Sharma

Assisted by

Anil Bihari Beohar

Dedicated to the memory of
Prof. P.L. Vaidya
My Guru in Textual Criticism.

FOREWORD

The eighth in the series of the *Kalāmūlaśāstra*, research and publication programme of the Indira Gandhi National Centre for the Arts is the ***Bṛhaddeśī***. As the name suggests, it is extensive and comprehensive. This is rightly considered the most important text on music after the *Nāṭyaśāstra* and *Dattilam*. In the Foreword to *Mātrālakṣaṇam* and *Dattilam* I had drawn attention to the importance of *Mātrālakṣaṇam* as embodying and manifesting musical structures of the *Sāma-Veda*. *Dattilam* is the first autonomous text of music which enunciates a theory of sound, structure and composition quite distinct from the *Nāṭyaśāstra* tradition. The Chapters of the *Nāṭyaśāstra* dealing with music have posed many complex problems of editing and translation. While the Indira Gandhi National Centre for the Arts will publish this seminal text, it will take some time. *Bṛhaddeśī*, without doubt, is the next most important text between the *Nāṭyaśāstra* and *Dattilam* on the one hand and the fully evolved text, namely, the *Saṅgīta Ratnākara* on the other hand.

In the case of *Dattilam* the editor had to rely on one manuscript. In case of *Bṛhaddeśī* the editing job is even more hazardous because the text has had to be reconstructed from excerpts by later writers. This task is challenging and requires mastery of the skills of collation and editing of a very high order. Dr. P.L. Sharma, the editor of this Volume who has devoted a life-time in unravelling the mysteries of the textual corpus in relation to the unbroken traditions and the practice of Indian music has assiduously reconstructed this text on the basis of the citations, has provided annotations, explanations and, naturally, translation. The work is being presented in three Volumes. The first two will present the text with a translation, notes and annotation. The third will be on the critique of the text in its totality with glossary, indices, appendices, etc.

There has been only one printed edition of this text so far, i.e. *Trivandrum Sanskrit Series* in 1928. The present editor has considered that edition and has corrected the errors and many mutilations and confusions in that edition.

In the context of music, one of the most common and fundamental questions which is asked is: "Did the *Nāṭyaśāstra* mention the *Rāgas* ?". "When did *Rāgas* emerge?". In critical literature there has been a vast body of discussions on the subject and, naturally, scholars have taken pains to state that the *Nāṭyaśāstra* makes scanty mention of the *Rāgas*. The source of musical structure and composition, both of Hindustani and Carnatic music, has to be traced back to the *Bṛahaddeśī*. It is the *Bṛhaddeśī* which for the first time makes a distinction between *Jātis*, *Mūrchanās* and *Rāga*. The author deals, at some length, with the forms and the characteristics of the seven pure *Grāma Rāgas*. Since this is the firm foundation of the system of Indian music, the text assumes great

importance for any systematic study of the development of the melodic structures.

The *Bṛhaddeśī* is an important text also because it anticipates the *Saṅgīta Ratnākara* by many centuries through relating the understanding of body system, especially, physiology and articulation of sound. In this respect, *Bṛhaddeśī* makes explicit mention of the principles of the *Nāṭyaśāstra* which were only implicit. Also, stylistically, it moves away from the prescriptive nature of the *Naṭyaśāstra*, even the *Dattilam* and adopts instead a *Bhāṣya* or a dialogue form. The erudite editor will throw light on all these aspects in her critique. I would like to thank her for having devoted her valuable time for editing such a complex and incomplete text so as to enrich the *Kalāmūlaśāstra* Series Programme.

New Delhi

Kapila Vatsyayan

INTRODUCTION

Bṛhaddeśī and more so its Puranic author Mataṅga Muni have been well known in *Saṅgītaśāstra* for more than one millenium. The text has been profusely quoted in texts of *Saṅgītaśāstra* upto the 17th century. But for two or three centuries it had gone into oblivion. There was no access to it in the nineteenth century and the first quarter of the present century, until Pt. K. Sāmbaśiva Śāstrī edited and published it in the *Anantaśayana Granthāvalī* No. 94 (Trivandrum Sanskrit Series) in 1928. The following excerpts from his introduction would throw light on the MSS retrieved by him.

"I would add, before concluding, that the present work though incomplete has been published on account of its rare merit and that the manuscript of this work was Travancore's contribution to the exhibition held at the All India Conference of Scholars and Artists at Indore in 1921.

"The edition of the work is based on two palm-leaf manuscripts in Malayalam characters obtained from the poonjar Raja, North Travancore. One of these manuscripts marked as *ka* is exceedingly worn out; it is about four centuries old and wanting in the first leaf as well as four leaves from the 41st. The other manuscript marked as *kha* is fragmentary, ending with a portion of the *Jātiprakaraṇa**.

"The work ends abruptly saying इदानीं कथयिष्यामि वाद्यस्य निर्णयो यथा (p. 154) and so we conclude that there are subsequent parts of the text yet to be discovered."

The text, available to Pt. K. Sāmbaśiva Śāstrī, is incomplete and it has not been possible to discover another manuscript in the last seventy years, that could accord access to the complete text.

I suggested to my student Sri Anil Bihari Beohar to take up a critical study of *Bṛhaddeśī* including reconstruction of the text on the basis of citations or references available in various texts from *Abhinava-Bhāratī* of Abhinavagupta to *Rāga-Vibodha* of Somanātha. He took up this subject for his doctoral research and started collecting and collating citations and references. As his supervisor, I continued to struggle and grapple with the problems of reconstruction of the text on the basis of the material collected by him, in collation with the Trivandrum edition. Sri Beohar was awarded the Ph.D. degree in 1986. Almost immediately after this Dr. Kapila Vatsvayan, Member Secretary of the Indira Gandhi National Centre for the Arts, New Delhi, conceived the publication of a series of *Kalāmūlaśāstra* (Fundamental Texts on the Arts). It was decided that so far as *Saṅgītaśāstra* was concerned, *Dattilam* and *Bṛhaddeśī* should be in the first priority.

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*We have recorded the reading of these two MSS on the testimony of the editor of the Trivandrum edition referring to them as MS A and MS B for *ka* and *kha* respectively.

The text-reconstruction carried out by me now been thoroughly revised and the work of English translation, textual notes and annotations was taken up.

This work is being presented in three volumes, the first one covering the first chapter dealing with the following topics:

1. *Deśī*, 2. *Nāda*, 3. *Śruti*, 4. *Svara*. 5. *Grāma-mūrchanā*, 6. *Varṇa-alaṅkāra*, and 7. *Pada-gīti*.

The second volume will include the chapters on *Jāti*, *Rāga*, *Bhāṣā* and *Prabandha* (text, translation and notes).

The third volume will contain a comprehensive critique of the text and its contents, authorship, date, style, earlier authorities etc., exhaustive glossary, word-index, *śloka*- index, bibliography and textual appendices.

The scheme of the presentation of textual material is as follows:

Almost all available reading variants have been noticed alongwith the reconstructed text in small types below the word or syllable concerned. Unless otherwise indicated, the source of the variants is the Trivandrum edition; wherever the source is different, numbers have been incorporated in the text or in the variants as the case may be; corresponding notes have been included in *Pāṭha-vimarśa* (textual notes). Words or sentences added to the printed edition have been put in square brackets [ ].

In verse-numbers the Trivandrum edition has been followed, but there have been some modifications because- (i) some *'āryā'* verses have been treated as prose in the edition and they have been restored to the sequence of verses, (ii) some verses have not been treated as citations in the edition, whereas they have now been identified as citations and hence they are not numbered as forming part of the text and (iii) sometimes regrouping of verses has been done according to the context.

The prose portions have been split context-wise and have been numbered as *anucchedas*, comparable to paragraphs. This will facilitate reference and retrieval.

The diagrams of *saṁvādin*, *anuvādin* and *vivādin svaras* were extremely confused in the edition, they have been reconstructed according to the description in the text.

Interpretative and explanatory material has been presented under *Vimarśa* (annotations) according to numbers indicated in the translation. These are pointwise explanations. The totality of each concept will be reviewed in the glossary and the whole text in its totality will be reviewed in the Critique. Thus some overlappings will be inevitable, but they will facilitate an understanding of the subject-matter. Speaking of overlappings, it was not possible to maintain a water-tight compartmentalisation between textual notes and annotations, because the reconstruction of text cannot be dissociated from the content or meaning and the work of explanation or interpretation cannot be dissociated from the reconstructed text. Even so, the division is useful and logical.

A word about the translation. It has been my attempt to bring the original to the reader with its flavour and nuances; if in this attempt the idiom of the English language has been violated, I owe an apology. My only submission would be that this is not a transcreation of creative literature, this is a presentation of 'scientific' literature in a different language. Hence the criteria of judgement should be different from those applied to translation of creative literature.

Technical terms have not been translated because that is virtually impossible; rough equivalents have generally been given in paranthesis and if an equivalent has been found adequate, the original word has been given in paranthesis in order to help the reader in indentifying the equivalence.

The indebtedness to Dr. Anil Bihari Beohar, Lecturer in Musicology, Indira KalaSangitaVishwavidyalaya, Khairagarh(M.P.,) has been acknolwedged in the title page. Once again, I acknowledge with affection his labour and patience with the onerous task undertaken by him. To Dr. Kapila Vatsyayan, I owe a deep debt of gratitude for her constant inspiration and encouragement. My sincere apologies are due to her for the delay in completing this work, caused by both personal and professional reasons. To Dr. Bettina Bäumer, Hony. Co-ordinator, *Kalākośa* office of I.G.N.C.A. in Varanasi, goes my heartfelt gratitude for her constant support, both moral and material. My younger sister Dr. Urmila Sharma has provided valuable assistance in reading the proofs; I express my loving gratitude to her. My affectionate thanks go to Dr. N. Ramanathan, Reader, Department of Music, Madras University, my former student, for going through the first half of the press-copy (upto the section on *grāma-mūrchanā*) while I was at Khairagarh.

I thank Dr. C B. Pandey, Editor, and Dr. (Smt.) Advaitavadini Kaul, Asstt. Editor, for seeing the book through the Press.

Vasanta Pañcamī
Magha Śukla 5, V.S 2048

Prem Lata Sharma,
'Āmnāya', Karaundi,
Varanasi-221 005

CONTENTS

ABBREVIATIONS

Abhi Bhā	*Abhinava Bhāratī,* Abhinavagupta's commentary on *Nāṭya-Śāstra* G.O.S., Baroda edition
Anu.	*Anuccheda,* comparable to paragraph
Anū Saṃ R	*Anūpa Saṅgīta Ratnākara* of Bhāva Bhaṭṭa
Anū Saṃ Vi	*Anūpa Saṅgīta Vilāsa* of Bhāva Bhaṭṭa
Aṣṭā	*Aṣṭādhyāyī* of Pāṇini
Bha Ko	*Bharata Kośa* of M.R. Kavi
BṛD	*Bṛhaddeśī* of Mataṅga Muni
Bṛh Up	*Bṛhadāraṇyaka Upaniṣad*
Car Saṃ	*Caraka Saṃhitā*
C.r.	Cited reading
D A	*Dhrupad Annual*
Datti	*Dattilam*
Ed.	Pt. K. Sāmbaśiva Śāstrī, editor of *Bṛhaddeśī,* published in *Anantaśayana Sanskrit Granthāvali* No. 94 (Trivandrum Sanskrit Series) in 1928
Gobh Smṛ	*Gobhila Smṛti*
IMJ	Indian Music Journal
Kalā	*Kalānidhi* commentary of Kallinātha on *Saṅgīta-Ratnākara*
Kauṣ Up	*Kauṣītakī Upaniṣad*
Lit.	Literally
Mārk Pur	*Mārkaṇḍeya Purāṇa*
Mat Pur	*Matsya Purāṇa*
MBh	*Mahābhārata*
Mim Sū	*Mīmāṃsā Sūtra*
Nā Śi	*Nāradīya-Śikṣā*
N Ś	*Nāṭya Śāstra,* G.O.S., Baroda edition, unless otherwise indicated
NŚ Chau	*Nāṭya Śāstra,* Chaukhambha, Varanasi edition
NŚ Kā Mā	*Nāṭya Śāstra,* Kāvya-Mālā edition.
Pā śi	*Pāṇini-Śikṣā*
P.L.S.	Prem Lata Sharma
P.t.	Printed text of *Bṛhaddeśī,* Trivandrum edition
Rā Vi	*Rāga Vibodha* of Somanātha
Saṃ Cū	*Saṅgīta Cūḍāmaṇi* of Jagadekamalla
Saṃ S Sā	*Saṅgīta-Samaya-Sāra* of Pārśvadeva
S R	*Saṅgīta-Ratnākara* of Śārṅgadeva (Adyar edition)
S. Raj	*Saṅgītarāja* of Rāṇā Kumbhā Vol. I

Sudhā *Sudhākara* Commentary of Siṃhabhūpāla on *Saṅgīta-Ratnākara*

Vāk *Vākyapadīya* of Bhartṛhari

Note: Names of secondary sources and sources referred to only once have not been abbreviated.

श्रीमतङ्गमुनिप्रणीता
बृहद्देशी
BṚHADDEŚĪ
OF
ŚRĪ MATAṄGA MUNI
(Volume I)

(श्रीः)

श्रीमतङ्गमुनिप्रणीता

बृहद्देशी

[प्रथमोऽध्यायः]

[देशी-प्रकरणम्]

1 -- ।
-- ॥

[तत्र ध्वनेर्देशीत्वम्]

[मतङ्ग उवाच]

नानाविधेषु देशेषु जन्तूनां सुखदो भवेत् ।
ततः प्रभृति लोकानां नरेन्द्राणां यदृच्छया ॥१॥

देशे देशे प्रवृत्तोऽसौ ध्वनिर्देशीति संज्ञितः ।

[ग्रन्थकृद्वचनम्]

मतङ्गस्य वचः श्रुत्वा नारदो मुनिरब्रवीत् ॥२॥

[नारद उवाच]

ननु ध्वनेस्तु देशीत्वं कथं जातं महामुने ।
अमूर्तत्वाच्च तस्येति सत्यं मे वक्तुमर्हसि ॥३॥

2 तेषां हि इति

मतङ्ग उवाच

यथादेशानुभूतत्वाद् ध्वनेः स्थानानुगत्वतः ॥४॥

3 ०नुभूतदेशाच्च 3०गादपि

4 -- ।
-- ॥

ततो बिन्दुस्ततो नादस्ततो मात्रास्त्वनुक्रमात् ॥५॥

वर्णास्तु मातृकोद्भूता मातृका द्विविधा मताः ।
स्वर-व्यञ्जनरूपेण जगज्ज्योतिरिहोच्यते ॥६॥

5 स्वर्यते देशभाषायां कादिक्षान्तं यथाविधि ।

6०यामादि०

तेन स्वराः समाख्याता अन्ये षड्जादयः स्वराः ॥७॥

The Great Treatise on *Deśī* Music Composed by Śrī Mataṅga Muni

[Chapter - I]

I [Section on *deśī*]

[The *Deśī* nature of *Dhvani*]

[Thus spoke Mataṅga[1]]

In various regions (*dhvani* or manifest sound) spontaneously becomes pleasant[2] to living beings[3] and starting with them (it is also pleasant) to the people and kings. This *dhvani*[4] that arises from region to region is called *deśī* (born in or proceeding from various *deśas* or regions). (1, 2ab)

[Compiler's statement]

Hearing the words of Mataṅga, the *Muni* (sage) Nārada spoke (thus). (2 cd)

[Thus Spoke Nārada]

O great *Muni* : but then, how did the *deśī* (regional or spatial) nature of *dhvani* come about, in spite of its being formless[5]? You should tell me the reality (regarding this). (3)

Thus spoke Mataṅga

Because of the perception of *dhvani* being according to *deśa*[6] (direction) (and) because of its (*dhvani's*) being the follower of the *sthāna*[7] (location in the human body)......? (4)

From that (?) (arises) *bindu*,[8] from that (*bindu*) (arises) *nāda*,[9] from that (*nāda*) (arise) *mātrās*[10] in this order of succession. (5)

Varṇas[11] (letters and syllables) are born of *mātṛkās*; *mātṛkās* are known to be twofold by way of *svara* (vowel) and *vyañjana* (consonant). Here (in this *śāstra* or discipline[12]) (the totality of letters and syllables in their unmanifest and manifest forms) is called the light of the world. (6)

(The aggregation of consonants) beginning with '*k*' and ending with '*kṣ*'[13] is properly sounded (with vowels) in the peoples' language[14] or regional language and hence *svaras* are duly spoken of (as such); the *Svaras* (musical notes) beginning with *ṣaḍja*[15] are different (from vowels). (7)

व्यञ्जनत्वं तु सर्वेषु कादिवर्गेषु संस्थितम् ।
०व्या [7]०र्णे०

शक्त्यभिव्यक्तिमात्रेण व्यञ्जनं शिवतां गतम् ॥८॥

पदवाक्यस्वरूपेण वाक्यार्थवहनेन [8]यत् ।
[9]वर्णयन्ति जगत् सर्वं तेन वर्णाः प्रकीर्तिताः ॥९॥
वणा यत्र

वर्णपूर्वकमेतद्धि पदं ज्ञेयं सदा बुधैः ।
पदैस्तु निर्मितं वाक्यं क्रियाकारकसंयुतम् ॥१०॥

ततो वाक्यान्महावाक्यं वेदाः साङ्गा ह्यनुक्रमात् ।
व्यक्तास्ते ध्वनितः सर्वे ततो गान्धर्वसम्भवः ॥११॥

ध्वनिर्योनिः परा ज्ञेया ध्वनिः सर्वस्य कारणम् ।
आक्रान्तं ध्वनिना सर्वं जगत् स्थावरजङ्गमम् ॥१२॥

ध्वनिस्तु द्विविधः प्रोक्तो व्यक्ताव्यक्तविभागतः ।
वर्णोपलम्भनाद् व्यक्तो देशीमुखमुपागतः ॥१३॥

॥ इति देश्युत्पत्तिः ॥

[देशी-मार्ग-लक्षणम्]

अबलाबालगोपालैः क्षितिपालैर्निजेच्छया ।
गीयते [10]यानुरागेण स्वदेशे [11]देशिरुच्यते ॥१४॥
सा०

निबद्धश्चानिबद्धश्च मार्गोऽयं द्विविधो मतः।
[12]न्धु० [12]न्धु०

आलापादिनिबद्धो यः स च मार्गः प्रकीर्तितः ॥१५॥
[13]०प्ला० [13]० न्धो०

[[14]आलापादिविहीनस्तु स च देशी प्रकीर्तितः ।]

The state of being consonant (*vyañjanatva)* is common to all the (seven) groups (of consonants) beginning with the group of *'k'*. *Vyañjana*[16] attains the state of *Śiva* simply on account of (its) manifestation through *Śakti* (*svara)*. (8)

Varṇas (letters and syllables) are known as such because they delineate the whole world through the own form[17] (*svarūpa)* of *pada* (word) and *vākya*[18] (sentence) and through the conveying of the meaning of sentence. (9)

This *pada*[19] is always known by the wise to be preceded by syllable (*varṇa)* i.e. the former presupposes the latter. The sentence, on the other hand, is a combination of *kriyā*[20] (action, verb) and *Kāraka*[21] (instrumental in bringing about the action denoted by a verb) (and) is made up of words. (10)

From the *vākya* (sentence) (arises) the *mahāvākya*[22] (lit. big or great sentence) and in succession (arise) the *Vedas* with their *aṅgas*[23] (anciliary disciplines) ; all those are manifested from *dhvani.* From there (*Vedas)* is the origin of *Gāndharva*[24] (music). (11)

Dhvani[25] is the ultimate origin (*yoni,* — lit. womb) ; *dhvani* is the cause of everything. The whole world of immobile and mobile (beings) is encompassed by *dhvani.* (12)

Dhvani is said to be twofold according to (its) division into manifest and unmanifest (states). Being manifest on account of the obtaining of *varṇas*[26] it (*dhvani*) has reached the countenance (beginning) of *deśī.* (13)

Thus ends the origin of *deśī.*

[The definition of *deśī* and *mārga*]

That which is sung by women, children, cowherds and kings[27] out of their own will with love (and pleasure) in their own (respective) regions is called *deśī* (music). (14)

This *marga*[28] (course) (of *deśī)* is known to be twofold viz. that which is *nibaddha* (structured, lit. bound) and that which is *anibaddha* (lit. unbound, relatively less structured). That which is structured through *ālāpa* (melodic elaboration) etc. is called *mārga*[29] (lit. path), but the one devoid of *ālāpa* etc. is called *deśī.* (15, 16ab).

एवम्प्रकारा देशीयं ज्ञातव्या गीतकोविदैः ।।
०गे यः

एवमेतन्मया प्रोक्तं देश्या उत्पत्तिलक्षणम् ।।१६।।
[1]5मु

।। इति देशी-लक्षणम् ।।

II [नादप्रकरणम्]

[नादस्य प्रशंसा, उत्पत्तिः, लक्षणम्, भेदाश्च]

इदानीं सम्प्रवक्ष्यामि नादलक्षणमुत्तमम् ।।१७।।

न नादेन विना गीतं न नादेन विना स्वराः ।
न नादेन विना नृत्तं तस्मान्नादात्मकं जगत् ।।१८।।

नादरूपः स्मृतो ब्रह्मा नादरूपो जनार्दनः ।
[1] ०पस्ततो
नादरूपा परा शक्तिर्नादरूपो महेश्वरः ।।१९।।

"यदुक्तं ब्रह्मणः स्थानं ब्रह्मग्रन्थिश्च यः स्मृतः ।
तन्मध्ये संस्थितः प्राणः प्राणाद् वह्निसमुद्गमः[2] ।।
०द्भवः
वह्निमारुतसंयोगान्नादः समुपजायते ।
नादादुत्पद्यते बिन्दुर्नादात् सर्वं च वाङ्मयम् [5] ।।"
[3]बिन्दुरुत्पद्यते नादान्नादात्
[4]०स्ततः

इति केचित् ।

"कन्दस्थानसमुत्थो हि [7]समीरः संचरन्नधः ।
[6]ऽपि
ऊर्ध्वं च कुरुते सर्वां नादपद्धतिमुद्धताम् ।।"
[8]सर्वान्नादान्मूर्ध्नि तूद्धतान्

इत्यन्ये वदन्ति ।

This *deśī* should be known in this way by the experts in *gīta* (music, lit. song). (16cd)

Thus I have spoken about the origin and definition of *deśī*.[30] (16 ef)

Thus ends the definition of *deśī*.

II [Section on *Nāda*]

[The glory, origin, definition and kinds of *nāda*]

Now, I speak about the principal definition of *nāda*.[1] (17)

There is no *gīta*[2] (song, music) wiithout *nāda*, there are no *svaras* (musical notes) without *nāda*, there is no *nṛtta*[3] (dance) without *nāda*, hence the world[4] is of the essence of *nāda*. (18)

Brahmā[5] is known to be of the form of *nāda* (*nāda-rūpa)*, Janārdana[6] (Viṣṇu) is of the form of *nāda*, *Parā Śakti*[7] is of the form of *nāda* (and) Maheśvara is of the form of *nāda*.[8] (19)

"That which is spoken of as the location (*Sthāna)* of Brahmā and which is known as *brahma-granthi*,[9] *prāṇa*[10] is seated in it, *vahni*[11] (fire) arises from *prāṇa*; *nāda* is born of the combination of *vahni* (fire) and *māruta* (air).

"From *nāda* is formed *bindu*[12] and from *nāda* all *vāṅmaya*[13] (whatever is made of speech or language) (is born)".

This is the opinion of some (authorities).

"The air arising from the location of *kanda*,[14] (and) moving about up and down, produces the intense course of *nāda*."

So say others.

नकारः प्राण इत्याहुर्दकारश्चानलो मतः ।
[9]०र्
नादस्य द्विपदार्थोऽयं समीचीनो मयोदितः ॥२०॥
[10]हि

[11]नादोऽयं नदतेर्धातोः स च पञ्चविधो भवेत् ।
[12]सूक्ष्मश्चैवातिसूक्ष्मश्च व्यक्तोऽव्यक्तश्च कृत्रिमः ॥२१॥

सूक्ष्मो नादो गुहावासी हृदये चातिसूक्ष्मकः ।
कण्ठमध्ये स्थितो [13]व्यक्तश्चाव्यक्तस्तालुदेशके ॥ २२॥
०क्त: अ० [14]गः

कृत्रिमो मुखदेशे तु ज्ञेयः पञ्चविधो बुधैः।
इति तावन्मया प्रोक्ता नादोत्पत्तिर्मनोहरा ॥२३॥

॥ इति नादोत्पत्तिः ॥

III [श्रुति-प्रकरणम्]

[तत्र श्रुतिलक्षणम्, तत्संख्या च]

इदानीं तु प्रवक्ष्यामि श्रुतीनां च विनिश्चयम् ।
श्रु श्रवणे चास्य धातोः क्ति [न्] प्रत्ययसमुद्भवः ॥
[1]श्रवणार्थस्य धातोः क्तिन्प्रत्यये च सुसंश्रिते ॥
श्रुतिशब्दः प्रसाध्योऽयं शब्दज्ञैः [2]कर्मसाधनः ॥२४॥
ज्ञैर्भाव०

[अनु. १]
श्रूयत[3] इति श्रुतिः[4]। सा चैकाऽनेका वा ।
न्त ०तयः
तत्रैकैव श्रुतिरिति । तद्यथा—[5]तत्रादौ तावद्देहाग्निपवनसंयोगात्
[6]देहाकाश
पुरुषप्रयत्नप्रेरितो[7] ध्वनिर्नाभेरूर्ध्वमाकाशदेशमाक्रामन् धूमवत्
र्ध्व नाभेरूर्ध्वाकार द्
सोपानपदक्रमेण पवनेच्छयाऽनेकधाऽऽरोहन्नन्तर्भूतपूरणप्रत्ययार्थतया
- [8]पदावस्थान - - आहाह रोहन्नतर्भूत प्रातिनिपार्याद्यतया (?)

The letter '*na*' is spoken of as *prāṇa* (air) and the letter '*da*' is known as fire; this is spoken of by me as the meaning of the dual[15] verbal component (*pada*) of *nāda*.(20)

This (word) *nāda* is (derived) from the *dhātu* (root) *nadati* (to make inarticulate sound) and it is fivefold viz. *sūkṣma*[16] (subtle), *atisūkṣma* (very subtle), *vyakta* (distinct) *avyakta* (indistinct) and *kṛtrima* (artificial). (21)

The *sūkṣma* (subtle) *nāda* dwells in the *guhā*[17] (lit. cave, secret place) the *atisūkṣma* (very subtle) one in the heart, the distinct one in the throat, the indistinct one in the *tālu* (lit. palate, but here cerebrum) and the artificial one in the region of the mouth; thus should the fivefold (*nāda)* be known by the wise. (22, 23ab)

Thus I have spoken about the beautiful origin of *nāda*. (23 cd)

Thus ends the origin of *nāda*.

III (The section on *śruti*)

[The definition of *śruti* and its numeration]

Now I shall speak of the ascertainment of *śrutis*; from the root '*śru*' meaning hearing, with the suffix '*ktin*'; the word '*śruti*' should be formed (grammatically) by those who are knowledgeable in the 'word' (grammar), (this is) *sādhana* (formation) according to '*karman*'[1] (object). (24)

(Anu. 1)

That which is heard (is known as) *śruti*. That is one or many. Out of (these two possibilities, the first one) is that *śruti* is only one. That is (explained) thus — there[2] in the beginning on account of the combination of the *dehāgni* (lit. bodily fire, battery of energy) and air, the sound propelled by the effort of the *puruṣa*[3] (*ātman)*, attacking the *ākāśā* (space) above the navel, ascending in many ways, in steps of a ladder like smoke, according to the will of the air, appears to be different by way of being composed of four *śrutis* etc. through being comprised of the inherent *pratyaya* (assured consciousness) of filling up (with air). This is my opinion.

[चतुः] श्रुत्यादिभेदभिन्नः प्रतिभास [त][9] इति मामकीनं मतम्[11] ।

[10]यं

[अनु. २]

अन्ये [12](तु) पुनर्द्विप्रकाराः श्रुतीर्मन्यन्ते कथम् ? स्वरान्तर[15]-विभागात् ।

[13]रां [14]तिं म (र)

तथा [16]चाह विश्वावसुः —

च

"श्रवणेन्द्रियग्राह्यत्वाद् ध्वनिरेव श्रुतिर्भवेत् ।
सा चैकाऽपि द्विधा ज्ञेया स्वरान्तरविभागतः ॥

[17]द्विविधा

नियतश्रुतिसंस्थानाद् गीयन्ते सप्त गीतिषु[18] ।

[19]सस्थातो

तस्मात् स्वरगता ज्ञेयाः श्रुतयः श्रुतिवेदिभिः ॥

अन्तःस्वरविवर्तिन्यो ह्यन्तरश्रुतयो मताः ।

[20]श्रुति०
[21]अन्तस्स्वरव०

एतासामपि चैश्वर्यं क्रियाग्रामविभागतः ॥"

[22]वैस्वर्यं

[अनु. ३]

केचित् स्थानत्रययोगात् त्रिविधां श्रुतिं प्रतिपद्यन्ते ।

[23]मन्वते

अपरे त्विन्द्रियवैगुण्यात् त्रिविधां श्रुतिं मन्यन्ते ।

[24]अन्ये

इन्द्रियवैगुण्यं च त्रिविधं— सहज दोषजम् अभिघातजं चेति ।

(Anu. 2)

Others, on the other hand, accept *śrutis* to be twofold. How? Because of the division into *svara* -(*śruti*) and *antara* - (*śruti*). And thus has said Visvāvasu—

"Sound itself is known as *śruti* on account of being perceived by the sense of hearing. And that (*śruti*), though one, is twofold according to its division into *svara* and *antara*. The seven (*svaras*) are sung in the *gītis* (songs) with definite or specific locations (in terms) of *śrutis*, hence *śrutis* are known as being contained in *svaras* by the knowledgeable ones in *śruti*. The *śrutis* situated in the intervals of *svaras* are known as *antara-śrutis*.[4] And the *aiśvarya*[5] (importance) of these (*antara-śrutis*) is there on account of the division according to *kriyā*[6] (performance) and *grāma*."

(Anu. 3)

Some accept threefold *śruti* on account of its relation with three *sthānas*.[7] Others accept *śruti* to be threefold on account of the *vaiguṇya*[8](faultiness?) of *indriya* (organs). And faultiness of *indriya* is threefold-viz. *sahaja* (inborn), *doṣaja* (born of some defect or of disorder in the three humours) and *abhighātaja* (born of accident).

(Anu. 4)

Others, on the other hand, accept fourfold *śruti*[9] divided according to *vāta*,[10] *pitta*,[11] *kapha*[12] and *sannipāta* (admixture of the three).

And thus has said Tumburu-

"The high voice that is *rūkṣa*, (lit. dry) is known as *vātaja* by the wise.

"The deep, full and clear voice should be known as *pittaja* (born of *pitta*).

[अनु. ४]

अपरे तु वातपित्तकफसन्निपातभेदभिन्नां चतुर्विधां श्रुतिं प्रतिपेदिरे । तथा चाह[25] तुम्बुरुः —

चतुरः (?)

"उच्चैस्तरो ध्वनी रूक्षो विज्ञेयो वातजो बुधैः ।
गम्भीरो घनलीनस्तु[26] ज्ञातव्यः पित्तजो ध्वनिः ॥

(नी ? शी) लश्च ज्ञेयोऽसौ[27]

स्निग्धश्च सुकुमारश्च मधुरः कफजो ध्वनिः ।
त्रयाणां गुणसंयुक्तो विज्ञेयः सन्निपातजः ॥"

[28]सान्निपातक·

[अनु. ५]

अपरे तु वेण्वादयो[29] नवधां श्रुतिं प्रतिपद्यन्ते ।

—— न्धादयो

तथा हि—

"द्विश्रुतिस्त्रिश्रुतिश्चैव चतुःश्रुतिक एव च।
स्वरप्रयोगः कर्तव्यो वंशे छिद्रगतो बुधैः ॥"

भरतेनाप्युक्तम्—

"द्विकत्रिकचतुष्कास्तु ज्ञेया वंशगताः स्वराः ।"[30]

इति तावन्मया प्रोक्ताः सवंशश्रुतयो नव[32] ॥२५॥ [ना. शा. ३०.२]

[31]समीच्य

[अनु. ६]

तत्र केचिन्मीमांसामांसलितधियो धीरा द्वाविंशतिश्रुतीर्मन्यन्ते । केचन पुनः षट्षष्टिभेदभिन्नाः श्रुतय इति मन्यन्ते । अन्ये पुनरानन्त्यं

[33]वदन्ति

वर्णयन्ति श्रुतीनाम् ।

[34]तथा चाह कोहलः —

य₀

"द्वाविंशतिं केचिदुदाहरन्ति श्रुतीः श्रुतिज्ञानविचारदक्षाः।
षट्षष्टिभिन्नाः खलु केचिदासामानन्त्यमन्ये[35] प्रतिपादयन्ति॥"

मेव

"The creamy,[13] soft and sweet voice is *kaphaja* (born of *kapha*).

"That (voice) which combines the qualities of the three (types of voice) should be known as born of *sannipāta*[14] (admixture)."

(Anu. 5)

Others Veṇu etc. accept ninefold *śruti*. Similarly (it has been said)—

"The use of *svaras* occurring in the holes of bamboo (flute) should be made as (forming groups of) two *śrutis*, three *śrutis* and four *śrutis*."

So has also been said by Bharata-

"The *svaras* situated in the *vaṃśa* (flute) should be known as (forming) groups of two, three and four *śrutis*."

Thus have been spoken of by me nine *śrutis*[15] on the bamboo (flute).(25)

(Anu. 6)

In this context, some resolute ones whose intellect has become 'fleshy'[16] (gross as opposed to subtle) on account of *mīmāṃsā* (reflection, examination) accept twenty-two *śrutis*. Others again, accept that *śrutis* are differentiated as being of sixty-six[17] kinds. Others, again describe the infinity[18] of *śrutis*.

Similarly, Kohala has said—

[अनु. ७]

ननु श्रुतेः किं मानम् ? उच्यते, पञ्चम [[36]स्तावद् ग्रामद्वयस्थो लोके प्रसिद्धः । त-] स्य श्रुत्युत्कर्षापकर्षाभ्यां मार्दवादायतत्वाद्वा यदन्तरं तत्प्रमाणा[37] श्रुतिरिति ।
०णं[38] ०ते[38]

[अनु. ८]

इदानीं द्वाविंशतिप्रकारताया निदर्शनं यथा—
[39]०त०

द्वे वीणे[40] तुल्यप्रमाण—तन्त्र्युप—[41]वादनदण्डमूर्च्छनासमे कृत्वा
वेणी ०णे पा०

षड्जग्रामाश्रिते कार्ये। तयोरन्यतरस्यां मध्यमग्रामिकीं श्रुतिं कृत्वा पञ्चमस्यापकर्षात् तामेव श्रुतिं पञ्चमवशात् षड्जग्रामिकीं कुर्यात् ।
[42] पञ्चमस्य श्रुत्युत्कर्षवशात्

एक[43]-श्रुत्यपकृष्टा भवति, परं विशेषलाभो नास्ति, उच्चनीचमात्रप्रतीतेः।
एव

पुनरपि तद्वदेवापकर्षेद्[44] यथा गान्धारनिषादौ कर्तारौ पुनरन्यतरस्यां
र्षयेत्

स्थिरवीणायां धैवतर्षभौ कर्मतामापन्नौ प्रवेक्ष्यतः, [46]द्विश्रुत्यभ्यधिकत्वात् ।
०त०[45]

पुनरपि तद्वदेवापकृष्टायां चलवीणायां धैवतर्षभौ इतरस्यां पञ्चमषड्जौ प्रवेक्ष्यतः त्रिश्रुत्यभ्यधिकत्वात्। पुनरपि तद्वदेवापकृष्टायां पञ्चममध्यमषड्जा इतरस्यां मध्यमगान्धारनिषादान् प्रविशन्ति चतुः-
इति अस्या

श्रुत्यभ्यधिकत्वात्॥

"Some who are adept in the knowledge of *śrutis*, speak of twenty-two *śrutis*; some (speak of them) as being differentiated into sixty-six. Others propound their infinity itself."

(Anu. 7)

But then, what is the measure of *śruti?* It is being explained. *Pañcama* is known as being seated in the two *grāmas.*[19] The difference of that (*pañcama)* through *utkarṣa*[20] (augmentation) and *apakarṣa*[21] (diminution) through *mārdava*[22] (lit. softness) and *āyatatva*[23] (lit. the state of being stretched or extended) is the measure of *śruti* (lit. *śruti* is of that measure).

(Anu. 8)

Now the *nidarśana*[24] (demonstration) of the twenty-two-fold nature of *śrutis* is thus (being given). Having made two *vīṇās* equal in measure,[25] string,[26] *upavādana*[27] (the place where the strings are tied up at the lower end of the *vīṇā), daṇḍa*[28] (rod or board) and *mūrchanā*[29] (tuning), they (two *vīṇās*) should be established in *ṣaḍjagrāma.*[30] On one of these, having made the *śruti madhyamagrāmikī*[31] (belonging to *madhyama-grāma)* on account of the *apakarṣa* (lowering) of *pañcama,* (one) should make the same *śruti ṣaḍjagrāmikī*[32] (belonging to *ṣaḍjagrāma)* on account of *pañcama.*[33] Thus (the *vīṇā)* becomes lowered by (one) *śruti,* but there is no special gain,[34] because of there being only the perception of high and low. Again one should lower in the same manner[35] so that *gāndhāra* and *niṣāda* that are the subjects (*kartṛ* in dual no.) on one *vīṇā* will 'enter' the *ṛṣabha-dhaivata*[36] that have attained objectification (*karmatā*) on the unchanged (*sthirā) vīṇā* on account of their (of *gāndhāra-niṣāda*) being 'more'[37] (higher) by two *śrutis* (each, in relation to *ṛṣabha-dhaivata*). Again also, the *dhaivata-ṛṣabha* on the *cala* (mobile) *vīṇā* that is lowered in the same manner, will enter the *pañcama-ṣaḍja* on the other (*vīṇā),* on account of their being 'more'[38] (higher) (than the latter) by three *śrutis* (each). Again also, on the (*cala) vīṇā* that is lowered in the same way, *pañcama, madhyama* and *ṣaḍja* enter *madhyama, gāndhāra* and *niṣāda* respectively on the other on account of their being 'more'[39] (higher) (than the latter) by four *śrutis.*

[अनु. ९]

एवमनेन [47][नि] दर्शनेन द्वाविंशतिश्रुतयो भवन्ति।

एवं मध्यमग्रामे द्रष्टव्यम्।

प्रस्तारो यथा—

ध्रुव-वीणा				स			रि		ग				म				प			ध		नि
चलवीणा				स			रि		ग				म				प			ध		नि
प्र. सारणा			स			रि		ग				म				प			ध		नि	
द्वि. सारणा		स			रि		ग				म				प			ध		नि		
तृ. सारणा	स			रि		ग				म				प			ध		नि			
च. सारणा			रि		ग				म				प			ध		नि				स

[अनु. १०]

चलवीणायाः प्रथमापकर्षे श्रुतिलाभो नास्ति। द्वितीये [48]चतुःश्रुतिलाभः। तृतीये षट्श्रुतिलाभः। चतुर्थे द्वादशश्रुतिलाभः। एवं द्वाविंशतिभेदभिन्नाः श्रुतयो दर्शिताः।

[अनु. ११]

इदानीं षट्षष्टिभेदभिन्नाः श्रुतयः कथ्यन्ते। मन्द्रमध्यतारेषु उरःकण्ठशिरस्सु त्रिषु स्थानेषु प्रत्येकं द्वाविंशतिप्रकारतया भिद्यमानेषु

(का?कं)

श्रुतयो हि षट्षष्टिभेदभिन्ना भवन्तीति केचिन्मन्यन्ते।

अधुना श्रुतीनामानन्त्यं दर्शयामः—

आनन्त्यं तु श्रुतीनां च[50] दर्शयन्ति विपश्चितः ।

[49]हि तु[51] सूचयन्ति

यथा ध्वनिविशेषाणामानन्त्यं गगनोदरे॥२६॥

[52]०ममानं

उत्ताल[53]-पवनोद्वेग-जलराशिसमुद्भवाः।

[54]कियत्यः प्रतिपद्यन्ते न तरङ्गपरम्पराः ॥२७॥

[55]इयत्ता

[56]इयत्यः

॥ इति श्रुतीनामानन्त्यं दर्शितम् ॥

(Anu. 9)

Thus by this demonstration, twenty-two *śrutis* become (evident). Similarly it should be understood in *madhyama-grāma*. The *prastāra*[40] (chart) is thus (presented)—

Dhruva Vīṇā				sa			ri		ga				ma				pa			dha		ni
Cala Vīṇā				sa			ri		ga				ma				pa			dha		ni
I Sāraṇa			sa			ri		ga				ma				pa			dha		ni	
II Sāraṇā		sa			ri		ga				ma				pa			dha		ni		
III Sāraṇā	sa			ri		ga				ma				pa			dha		ni			
IV Sāraṇā			ri		ga				ma				pa			dha		ni				sa

(Anu. 10)

In the first lowering on the *cala-vīṇā* there is no gain[41] of *śruti*. There is the gain[42] of four *śrutis* in the second one, in the third one there is the gain[43] of six *śrutis*, in the fourth one there is the gain[44] of twelve *śrutis*. Thus *śrutis* have been shown as being differentiated into twenty-two kinds.

(Anu. 11)

Now *śrutis* are being shown as being differentiated into sixty-six kinds. Some accept that *śrutis* are differentiated into sixty-six kinds according to their being differentiated as twenty-two in each of the three *sthānas*[45] (known as) *mandra*, *madhya* (and) *tāra* (and) chest, throat and cerebrum.

Now we show the infinity of *śrutis*–

The adept ones show the infinity of *śrutis*. Thus[46] there is the infinity of particular *dhvanis* in the 'belly' of space (ether, *gagana*). (26)

(Or) how many rows of waves do not take effect, being born of the multitude of water disturbed by high-blowing winds (similarly *śrutis* are said to be infinite)! (27)

[श्रुति-स्वर-सम्बन्धमधिकृत्य पञ्च विकल्पाः, तेषां दूषणं च]

इदानीं श्रुतीनां तादात्म्यादिविकल्पः कथ्यते—
तादात्म्यं च विवर्तत्वं कार्यत्वं परिणामिता।
अभिव्यञ्जकता चापि श्रुतीनां परिकथ्यते॥२८॥

[57]कल्प्यते

इदानीमेतदेव विवृणोति—
विशेषस्पर्शशून्यत्वाच्छ्रवणेन्द्रियग्राह्ययोः [58]।

[59]गम्य ०ता०

स्वरश्रुत्योस्तु तादात्म्यं जातिव्यक्त्योरिवानयोः॥२९॥

०क्ति०[60]

नराणां च मुखं यद्वद्दर्पणे तु विवर्तितम्।

[61]नृ ०ने[62]

प्रतिभाति स्वरस्तद्वच्छ्रुतिष्वेव विवर्तितः॥३०॥

०न्ति[63] ०रा०[64] [65]न

स्वराणां[66] श्रुतिकार्यत्वमिति केचिद् वदन्ति हि।
श्रुतीना
मृत्पिण्डदण्डकार्यत्वं घटस्येह यथा भवेत्॥३१॥

व[67]

श्रुतयः स्वररूपेण परिणमन्ति न संशयः।

[68]परिणाम व्रजन्ति हि

भजन्ति[69]

परिणमेद्यथा क्षीरं दधिरूपेण सर्वथा॥३२॥

षड्जादयः स्वराः सप्त व्यज्यन्ते श्रुतिभिः सदा।
अन्धकारस्थिता यद्वत् प्रदीपेन घटादयः॥३३॥

इति तावन्मया प्रोक्तं श्रुतीनां च विकल्पनम्।
इदानीं संप्रवक्ष्यामि विकल्पस्य च दूषणम्॥३४॥

भेदः [70]स्वलक्षणानां सामान्येनान्यवस्तुवत् सिद्धः॥

स्वर०

तद्धि विशेषैः शून्यं भवति नभःपुष्पसङ्काशम्॥३५॥

[71]विशेषैस्तु भवति पुनः ख०

[Five alternatives in the relationship between *śruti* and *svara*]

Now the *vikalpa*[47] (option or alternative) about *śrutis* is being spoken of.

The *tādātmya*[48] (identification of *svara* with *śruti*), *vivartatva*[49] (*svara* being the reflection of *śruti*), *kāryatva*[50] (*svara* being the *kārya* or effect of *śruti*), *pariṇāmitā*[51] (*svara* being the transformation of *śruti*) and also *abhivyañjakatā*[52] (*svara* being manifested by *śruti*) of *śrutis* is spoken of. (28)

Now he (the author) explains this itself—

There is identification between *svara* and *śruti* i.e. both are identical just like *jāti* (species) and *vyakti* (individual or particular) because there is no differentia (*viśeṣa*) between the two that are (equally) perceptible by the ear. (29)

Just as the face of men is reflected in the mirror, similarly, *svara* manifests or appears as reflected in the *śrutis* themselves. (30)

Some say that *svaras* are the *kārya* (effect) of *śruti*, just as the jar is the 'effect' of the lump of clay and the rod (of the potter's wheel). (31)

Śrutis undoubtedly get transformed into the form of *svaras* just as milk gets totally transformed in the form of curd. (32)

The seven *svaras* beginning with *ṣadja* are always manifested by *śrutis*, just as the jar and the like located in darkness (are manifested), by the candle. (33)

Thus, with this much I have spoken of the alternative (views) about *śrutis*. Now I will speak about the refutation of (these) alternative (s). (34)

In general, the distinction of things having *svalakṣana*[53] (distinctive feature) is *siddha* (evident or proved) like other things (that have their own distinction). That (thing) becomes (absurd or impossible) like *nabhaḥ-puṣpa*[54] (a flower grown in the sky) (when or if it is said to be) without differentia. (35)

नानाबुद्धिप्रसाध्यत्वात् स्वरश्रुत्योस्तु भिन्नता।
०गृहीन०[72]
आश्रयाश्रयिभेदाच्च तादात्म्यं नैव सिध्यति॥३६॥
[73]केन

यदभाणि विवर्तत्वं स्वराणां[74] तदसङ्गतम्।
श्रुतीना[74]
विवर्तत्वे स्वराणां हि भ्रान्तिज्ञानं प्रसज्यते ॥३७॥
०त्वात्[75]

कार्यकारणभावस्तु स्वरश्रुत्योर्न सम्भवेत्।
श्रुतीनामिह सद्भावे प्रमाणं नैव विद्यते ॥३८॥
०व[76]

अर्थापत्त्या यदि वा व्याप्तिग्रहणपूर्वकप्रमाणबलात्।
[77]ग्रहपूर्वकं
सिद्ध [:] स्वरजनकानां गगनगुणानां स्वरो भेदः ॥३९॥

सत्यम् ।

कार्यकारणभेदोऽस्ति यद्यपि स्फुटमेव हि।
तथापि कारणत्वं च श्रुतीनां नैव सम्भवेत् ॥४०॥
च[78]

कार्येषु विद्यमानेषु कारणस्योपलम्भनात्।
घटादौ विद्यमाने तु[81] मृत्पिण्डो नोपलभ्यते ॥४१॥
[79]भि [80]ऽपि [82]ऽप्यु०

परिणामोऽभिव्यक्तिस्तु न्याय्यः पक्षः सतां मतः।
[83]०मा० [84]ह्यभिव्यक्तिः
[85]०प्य० [86]०न्र्या०
इति तावन्मया प्रोक्तं तादात्म्यादिविकल्पनम् ॥४२॥

ननु श्रुतीनां द्वाविंशतिप्रकारता यत्तदप्यसङ्गतम् श्रुतीनां श्रुत्यवयवानां चानु [प] लम्भात् ।

The distinction of *svara* and *śruti* (exists) because they are *prasādhya* (lit. accomplished, here perceived) by different *buddhis* (apprehensions, perceptions). And also on account of the distinction of *āśraya* (seat or substratum, here *śruti)* and *āśrayin* (that which is seated, here *svara)* the identification (of the two) does not stand. (36)

The state of *svaras* being reflections, that has been spoken of, does not stand reason (because) if the state of *svaras* being reflection (is accepted), then perception having the nature of delusion becomes applicable. (37)

The relationship of cause and effect between *śruti* and *svara* is not possible; there is no *pramāṇa* (means of valid knowledge or evidence) of the existence of *śrutis*. (38)

(Objection) If by *arthāpatti* [55](negative inference) or by the *pramāṇa* presuming *vyāpti-grahaṇa,* (the comprehension of concomitance, i.e. *anumāna,*[56] inference) *svara* is proved to be the *bheda* (modification or result) of the *gagana-guṇas*[57] (qualities of space or ether i.e. sounds) that are the progenitors of *svara* (then the *kārya-kāraṇa* relationship between the two would be established). (39)
(Answer) It is true.

Although the *kārya-kāraṇa* difference (between *svara* and *śruti)* is evident, yet the *kāraṇatva* (causality) of *śrutis* is impossible. (40)

(This is so) because (here) the cause (*śruti)* is available (perceptible) (even) when the *kāryas* (*svaras*) are present, (but) when the jar and the like are existent, the lump of clay is not available (perceptible). (41)

Pariṇāma[58](transformation) (and, or) *abhivyakti* (manifestation) is understood to be the justified proposition by the wise; thus the alternatives starting with *tādātmya* have been spoken of by me. (42)

तदुक्तम्—

"कथं प्रतीतिश्च भवेदमुष्या

नादौ नभो व्याकुलितश्रुति स्यात् ।

द्या ०त्वा० ।

भवेदलक्ष्यावयवा श्रुतिस्तु

[तेनैव] नैवावयवा प्रतीता ॥

+ + + + ०वी

ताः सम्भवन्तीतस्ताः स्युः कियत्यो मातृकाः प्रति ।

तासा भवतीता त्र ती ?

यदि द्वाविंशतिस्तासां व्यापारः कः क्रमोत्क्रमात् ॥

श्रुतीनां यद्यानन्त्यं च [वाऽ] निवार्यं प्रसज्यते।

एकत्वं वा भवेत् तासां मातृकाणामसंशयम् ॥

तस्या ०त्र०

मातृका एव नो सन्ति कथं तासां विकल्पनम् ॥

०त्र०

सति धर्मिणि धर्माणां सत्तेत्याहुर्मनीषिणः।

[धर्मिष्वसत्सु] धर्मा नो सन्तीत्याहुर्मनीषिणः ॥

+ + + + ०ण० ०न्नोऽप्या०

सत्त्वासत्त्वे तदा गुणदोषाणां गुणिनां यदा ।

स० ०णौ तु

विनैव कारणं तास्ताः स्वराणां कारणं यदि ॥

भवेयुः श्रुतयस्तासामादिर्नैष्येत कारणम् ॥

किञ्च प्रमाणगम्यत्वे समेऽपि यदि मातृकाः ।

त्र

निह्नोतव्यास्तदा रक्षा श्रुतीनामपि दुर्लभा ॥"

अत्रोच्यते—

अर्थापत्त्याऽनुमानेन प्रत्यक्षज्ञानतोऽपि वा।

०श्रोत्रजेन[87]

गृह्यन्ते श्रुतयस्तावत् स्वराभिव्यक्तिहेतवः ॥४३॥

(Anu. 12)

(Objection) But the twenty-two-fold nature of *śrutis* does not also stand reason (or is not amenable), because of the non-perception of *śrutis* and the parts of *śruti*.

It has been said—

"How can the perception or apprehension of this (*śruti*) take place? The *nabhas* (ether, space) cannot become disturbed (*vyākulita*) in the beginning (before *svara*); *śruti* has imperceptible parts and hence it does not appear as being composed of parts.

(Objection continued)

"(If it be accepted that) they do exist, then how many are they in relation to *mātṛkās*[59] (subtle bases)? If they are twenty-two, what is their process by *krama* (straight order) and *utkrama* (reverse order)?

"If the infinity or singularity of *śrutis* becomes unavoidable, (then) there would be a doubtless state of those *mātṛkās*. *Mātṛkās* themselves are not there, how (why) should there be their *vikalpana* (assumption, imagination)?

"The wise say that the existence (*sattā*) of *dharmas* (attributes)[60] is there when the *dharmin* (the one to whom the attributes belong) is there. When the *dharmins* are not there, the *dharmas* are (also) not there, so say the wise. The *sattva* (existence) and *asattva* (non-existence) of *guṇas* and *doṣas* are there when (the same occur in respect of) *guṇins* (those to whom the *guṇas* belong).

"If the respective *śrutis* become the cause (of *svaras*) without themselves having a cause, then their origin (or) cause should not be sought.

"Moreover, if in spite of there being equal tangibility (of *śruti* and *mātṛkā*) through *pramāṇa* (means of valid perception), *mātṛkās* are concealed (denied), then it would be very difficult also to save *śrutis* (i.e. *śruti* will also have to be denied)."

Now is being said (in answer)—

Śrutis that are the cause of the manifestation of *svara* are grasped by *arthāpatti* (negative inference) *anumāna* (inference) or *pratyakṣa-jñāna*[61] (perception) (43)

[मण्डलप्रस्तारेण श्रुतीनां निदर्शनम्]

[अनु. १३]

एतदेव स्पष्टीकरणार्थं प्रस्तारेण दर्शयामि । तत्र केचिद् दण्डप्रस्तारेण दर्शयन्ति द्वाविंशतिः श्रुतयो रेखाणामिति । अन्ये तु वीणाप्रस्तारमाहुः ।

तयः ?

वयं पुनर्मण्डलप्रस्तारं ब्रूमः । तथा हि—तिर्यगूर्ध्वं च पञ्च षड् रेखा इत्येकादश । उभयतो द्वाविंशतिः ।

एवं ग्रामद्वयेऽप्युपयोगिन्यः श्रुतय इति दर्शिताः ।

तद्यथा—

त्रिश्रुतीरतिक्रम्यादौ ज्ञेयः षड्जश्चतुःश्रुतिः ।

०रि० दे०

तदूर्ध्वं द्वे ४४श्रुतीस्त्यक्त्वा तृतीया ऋषभो मतः ॥४४॥

(तित्वा ? ती त्यक्त्वा) ०य

ततश्चैकां श्रुतिं त्यक्त्वा गान्धारो द्विश्रुतिः स्मृतः ।

तदनु त्रिश्रुतीस्त्यक्त्वा कर्त्तव्यो मध्यमस्वरः ॥४५॥

तदूर्ध्वं पञ्चमः कार्यः परित्यज्य श्रुतित्रयम् ।

श्रुतिद्वयं परित्यज्य कर्त्तव्यो धैवतस्ततः ॥४६॥

४१०त्र०

एकां श्रुतिं परित्यज्य निषादस्तदनन्तरम् ।

षड्जग्रामसमुद्भूत उक्तोऽसौ श्रुतिमण्डलः ॥४७॥

तद्यथा ,षड्जग्रामे श्रुतिमण्डलम् :—

[The demonstration or visual representation of *śrutis* by *maṇḍala-prastāra*]

(Anu. 13)

This itself (i.e.the relationship of *śruti* and *svara*) I (now) demonstrate with *prastāra* (visual representation). Here some represent visually twenty-two *śrutis* with *daṇḍa-prastāra*[62] on the lines, while others have spoken of *viṇā-prastāra*.[63] We, on the other hand, speak (or explain) with *maṇḍala-prastāra*.[64] That is thus—five and six lines (are to be drawn) horizontally and vertically respectively, thus eleven (lines) are there. (Taking) both (ends) they are twenty-two.

Thus have been shown the *śrutis* that are useful (or applicable) in the two *grāmas*.

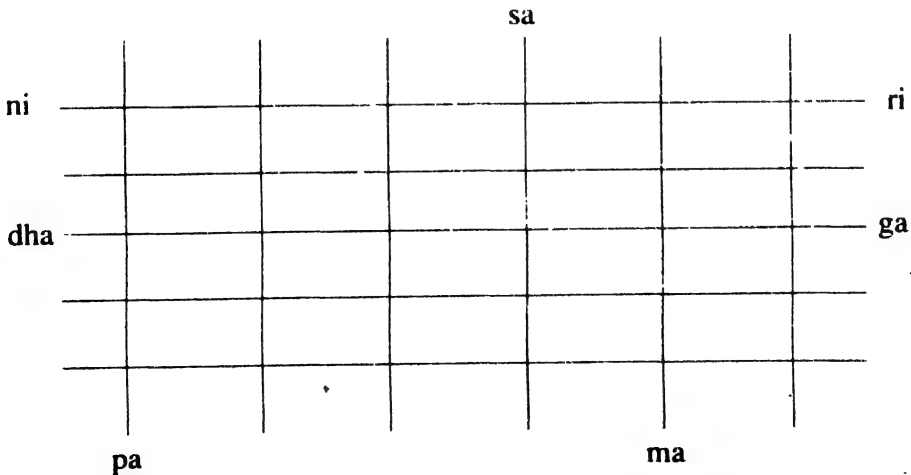
The *ṣaḍja* that is made of four *śrutis* should be known (or located) after transgressing three *śrutis* in the beginning. After that, leaving two *śrutis*, *ṛṣabha* is known to be (on) the third *śruti*. (44)

Hence, leaving one *śruti*, *gāndhāra* (composed) of two *śrutis* is known (located). After that having left three *śrutis*, *madhyama svara* should be 'made' (located).

(45)

After that, *pañcama* should be 'done' (located) leaving three *śrutis*. Thence, leaving two *śrutis*, *dhaivata* should be 'made' (located). (46)

Having left one *śruti* there is *niṣāda* after that. This *śruti-maṇḍala*, (cycle of *śrutis*) born of *ṣaḍjagrāma* has been spoken of. (47)

Thus is the *śruti-maṇḍala* in *ṣaḍjagrāma*.

इदानीं सम्प्रवक्ष्यामि मध्यमश्रुतिमण्डलम् ।
ज्ञेयस्तिस्रो ह्यतिक्रम्य मध्यमोऽयं चतुःश्रुतिः ॥४८॥

श्रुतिद्वयमतिक्रम्य तृतीया पञ्चमो भवेत्।
०यः
ततस्तिस्रो ह्यतिक्रम्य चतुर्थी धैवतो भवेत् ॥४९॥
०र्थो

ज्ञेयस्त्वेकामतिक्रम्य निषादस्तु द्वितीयिका।
०यकः
श्रुतित्रयमतिक्रम्य ततः षड्जश्चतुर्थिका ॥५०॥
०र्थकः

ऋषभस्तु द्वयं त्यक्त्वा तृतीया परतो भवेत् ।
० यः
श्रुतिमेकामतिक्रम्य गान्धारः स्याद् द्वितीयिका ॥५१॥
०यकः

[तद्यथा --] मध्यमग्रामे श्रुतिमण्डलम्—

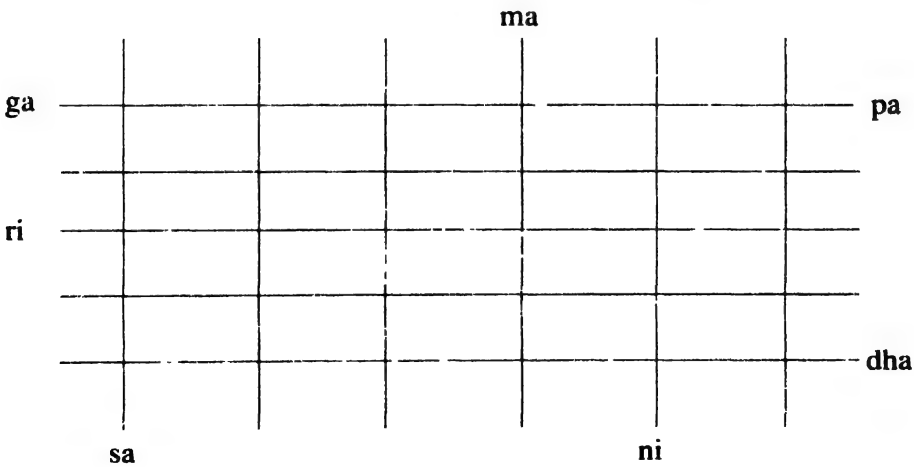
[अनु. १४]
भरतस्तु पुनर्ऋषभादिश्रुतिमण्डलं दर्शयति।

Now I shall speak of the *śruti-maṇḍala* of *madhyama* (- *grāma*). This *Madhyama* (having four *śrutis*) should be known (located), having transgressed three (*śrutis*). (48)

Having transgressed two *śrutis* (on the third *śruti*) should be (located) *pañcama*. Thence having transgressed three (*śrutis*) (on) the fourth (*śruti*) is *dhaivata*. (49)

Having transgressed one (*śruti*) *niṣāda* is known on the second (*śruti*). Having transgressed three *śrutis* then is (located) *ṣadja* on the fourth (*śruti*). (50)

Ṛṣabha is later (on) the third (*śruti*), leaving two (*śrutis*). Having transgressed one *śruti*, (on) the second (*śruti*) is *gāndhāra*. (51)

The *śruti-maṇḍala* of *madhyama-grāma* is thus—

(Anu. 14)

Bharata, on the other hand, has shown *śruti-maṇḍala* (in *ṣaḍja-grāma*) beginning with *ṛṣabha*.[65] What is the reason? It is being said. In order to

किमत्र कारणम्? उच्यते - ग्रामद्वयेऽप्यन्तरमूर्छना-प्रतिपादनार्थम्, यद्वा ग्रामद्वयेऽपि षड्जमध्यमस्वरौ ग्रामण्यौ भवतः। अन्यस्वरास्तदग्रेसरा

०मध्यपरौ

इति॥

इति तावन्मया प्रोक्ताः श्रुतयो ग्रामसंश्रिताः॥५२॥

॥ इति श्रुतिप्रकरणम् ॥

IV [स्वर-प्रकरणम्]

[तत्र स्वरलक्षणम्]

इदानीं सम्प्रवक्ष्यामि स्वराणां च विनिश्चयम्।
तत्रादौ स्वरशब्दस्य व्युत्पत्तिरिह कथ्यते॥५३॥

राजृ दीप्ताविति धातोः स्वशब्दपूर्वकस्य च।

०वस्य[1]

स्वयं यो राजते यस्मात् तस्मादेष स्वरः स्मृतः॥५४॥

[2]हि [3]तस्मात् स्वर इति

[अनु. १५]

ननु स्वर इति किम्? उच्यते - रागजनको ध्वनिः स्वर इति
तथा चाह कोहलः —
"आत्मेच्छया महीतलाद् वायुरुद्यन्निधार्यते।

०च्छा०[4] हि

[5]नाभि०

नाडीभित्तौ तथाऽऽकाशे ध्वनी[6] रक्तः स्वरः स्मृतः॥"

नि

[अनु. १६]

ननु स्वर एवं स्यादेकोऽनेको वा, व्यापकोऽव्यापको
वा, नित्योऽनित्यो वा स्यात्[7]। अत्रोच्यते—एकोऽनेको
व्यापको नित्यश्चेति। तत्र निष्कलरूपेणैकः स्वरः,
षड्जादिरूपेणानेकः स्वरः।

expound *antara - mūrchanā*[66] in both the *grāmas*; or in both the *grāmas*, *ṣaḍja* and *madhyama svaras* become *grāmaṇīs*[67] (leader of *grāma*), the other *svaras* become their *agre-sara*[68] (movers in front).

Thus I have spoken of the *śrutis* that are seated in *grāma*.[69] (52)

Here ends the section on *śrutis*.

IV [The Section on *Svaras*]

[The *lakṣana* of *svaras*]

Now I shall speak of the ascertainment of *svaras*. In this context, initially, the etymology of the word *'svara'* is being spoken about. (53)

From the root *rājṛ*, meaning brilliance, to which is prefixed the word *sva* (the word '*svara*' is derived); because (the meaning is) that which shines[1] by itself, hence it is known as *svara*. (54)

[Anu. 15]

But what is meant by *svara*? It is being answered - the *dhvani* (sound) which is the progenitor of *rāga*[2] (lit. colour, delight) is *svara*. Similarly, also said Kohala.

"By the will of the *ātman*, the *vāyu* (that is) moving upward from the base of the 'earth'[3] (*nābhi*, navel) (and) is held on the 'wall'[4] of the *nāḍīs* and in the space, is known as *svara*, the delightful[5] sound."

(Anu. 16)

But *svara* in this way is one or many, pervasive or non-pervasive or is it eternal or non-eternal?

तथा चाह कोह्लः —

"जातिभाषादिसंयोगादनन्तः कीर्तितः स्वरः।

[b]पदैर्युक्तस्त्वलमिति कृतौ योज्यो रसेष्वपि"।। इति।

ना० ०स्ता०

नित्योऽविनाशी। व्यापकः सर्वगतः।

तथा चाह कोह्लः —

"ऊर्ध्वनाडीप्रयत्नेन सर्वभित्तिनिघट्टनात्।

मूर्च्छितो ध्वनिरामूर्ध्नः स्वरोऽसौ व्यापकः परः"।।

[अनु. १७]

ननु षड्जादीनां कथं स्वरत्वम्? व्यञ्जनत्वात्। यदि व्यञ्जनानां स्वरत्वमभिधीयते, तदानीं कादीनामेवास्तु स्वरत्वम्।

अत्रोच्यते — असाधारणत्वात् षड्जादीनामेव स्वरत्वं न कादीनामिति। ननु षड्जादीनामसाधारणत्वं कथम्? आप्तोपदेशात् षड्जादीनामसाधारणत्वम्।

तथा चाह कोह्ले महेश्वरः—

०ल.

"षड्जं वदति मयूर ऋषभं चातको वदेत्।

अजा वदति गान्धारं क्रौञ्चो वदति मध्यमम्।।

०न्ति

पुष्पसाधारणे काले कोकिलः पञ्चमं वदेत्।

प्रावृट्काले तु सम्प्राप्ते धैवतं दर्दुरो वदेत्।।

सर्वदा च तथा देवि! निषादं वदते गजः।।"

यद्वा ऊर्ध्वध्वनिगामित्वेन षड्जादीनामेवासाधारणत्वमिति, अथवा

०व

षड्जादयः स्वरा न भवन्ति, आकारादय एव स्वराः। षड्जादयस्तु तेषामाकारादीनामुच्चारणार्थमिति।

It is being said (answered) - It is one and many, pervasive[6] and eternal.[7] In the undifferentiated state there is one *svara*; in the form of *śadja* and the like *svara* is many.

Similarly also said Kohala -

"*Svara* is said to be infinite[8] on account of (its) combination with *jāti, bhāṣā* etc. It is combined with *padas*[9] (syllabic units, meaningful or non-sensical) and is to be combined with *alaṅkāra*[10] and (used in) *rasas*." [11]

(It is) eternal i.e. indestructible.[12] (It is) pervasive i.e. *sarvagata*[13] (contained in or permeating everything).

Similarly said Kohala -

"By the effort of the *ūrdhvanāḍīs*[14] on account of rubbing or striking of all 'walls', the sound that grows upto the cerebrum, is *svara*, it is *vyāpaka* (pervasive) (and) *para* (beyond)."[15]

(Anu. 17)

But how is the *svaratva*[16] of (*svara*-names) *ṣaḍja* and the like, on account of their being consonants? If the *svaratva* of consonants is spoken of, then there should be the *svaratva* of (consonants) beginning with *ka*?

Here it is being said (answered) that there is the *svaratva* of only *ṣaḍja* and the like on account of their being *asādhāraṇa*[17] (lit. uncommon, special), not of (consonants) beginning with *ka*.

But why (or how) is the uncommon or special nature of *ṣaḍja* and the like? (Answer) - on account of the *upadeśa*[18] (speaking of) by the *āptas* (trusted ones) the *asādhāraṇatva* (uncommonness, special nature) of *svaras* is there.

So did say Maheśvara[19] in Kohala —

"The peacock speaks *ṣaḍja*, the *cātaka* (bird) speaks *ṛṣabha*, the goat speaks *gāndhāra*, the *krauñca* (bird) speaks *madhyama*, in the *puṣpasādhāraṇa* time (common time for flowers i. e. Spring) *kokilā* speaks *pañcama*, when the rainy season approaches, *dardura* (the frog) speaks *dhaivata*. O Devi ! in the same way, the elephant always speaks *niṣāda*."

Or, only *ṣaḍja* and the like have uncommonness or special nature because of their movement in upward sound, or *ṣaḍja* and the like are not *svaras*, only (vowels) beginning with *ākāra*[20] are *svaras*. *ṣaḍja* and the like are there for the pronunciation of (vowels) beginning with *ākāra*, so (it is said).

[अनु. १८]

ननु चतुर्दशानां स्वराणां मध्ये आकारादीनां कथं ग्रहणम् ? सत्यमुक्तम्। एतेषामसाधारणत्वेन ग्रहणं कृतम्। असाधारणत्वं चैतेषामूर्ध्वध्वनिगामित्वेन। यद्वा षड्जादीनां व्यञ्जनानां स्वरत्वमुक्तम्। [९]ननु - - - - सङ्केतमात्रमेतदुक्तं भवति। आचार्याणां परिभाषेत्यर्थः।

[वाद्यादिभेदेन स्वराणां चातुर्विध्यम्]

[अनु. १९]

इदानीमवसरप्राप्तं चातुर्विध्यं स्वराणां [10]दर्शयामि।

[11]सन्दर्श०

तद्यथा—

वदनाद् वादी स्वामिवत्। संवदनात् संवादी अमात्यवत्। अनुवदनादनुवादी परिजनवत्। विवदनाद् विवादी शत्रुवत्।

[अनु. २०]

ननु वदनादिकं प्राणिधर्मः कथमचेतनानां स्वराणां सम्भवति ? सत्यमुक्तम्। वदनं हि नामात्र[13] [राग-] प्रतिपादकत्वं विवक्षितम्, न

[12]नाम

वचनमिति। किं तत् प्रतिपादयति ? रागस्य रागत्वं जनयति। ते च

[14]के

वादिनः स्वराः सप्तैव।

स च वाद्यंशवद्दशविधो बोद्धव्यः। वादिमण्डलं यथा—

स रि ग म प ध नि ।

[अनु २१]

संवादिनस्तु पुनः समश्रुतिकत्वे सति त्रयोदश नवान्तरत्वेनावबोद्धव्याः। किं

[15]वाऽन्योऽन्यं

तत् संवादित्वं नाम ?

यद् वादिस्वरेण[16] रागस्य रागत्वं जनितं तन्निर्वाहकत्वं नाम संवादित्वम्। संवादिमण्डलं यथा—

(Anu. 18)

But why are (vowels) beginning with *ākāra*[21] accepted out of fourteen[22] *svaras*? Truly has this been said. These have been accepted because of their uncommonness. Their uncommonness is because of their movement in upward sound.[23] Or, the *svaratva* of *vyañjanas* beginning with *ṣaḍja* has been spoken of. But .... this is said to be only a sign[24] (by convention), that is to say, (the names of *svaras*) are the *paribhāṣā*[25] (list of abbreviations or signs) used by *ācāryas* (teachers).

[The fourfold-ness of *svaras* according to kinds beginning with *vādin*]

(Anu. 19)

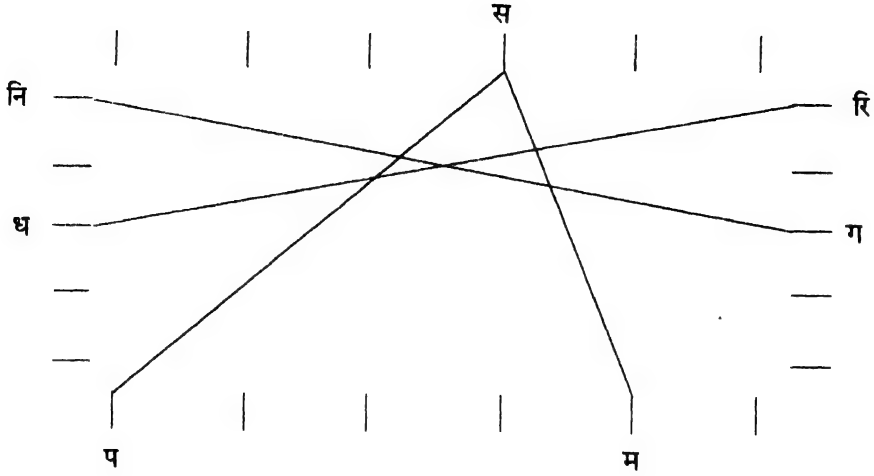
Now I show the fourfold-ness of *svaras*, that befits the occasion or context. That is thus -

Vādin[26] is so because of *vadana*[27] (speaking), like the master. The *saṃvādin*[28] is so because of *saṃvadana*[29] (supportive speaking), like the minister. The *anuvādin*[30] is so because of *anuvadana*[31] (following or obedient speaking) like the attendants. *Vivādin*[32] is so because of *vivadana*[33] (opposite speaking), like the enemy.

(Anu. 20)

But *vadana* and the like are the nature *(dharma)* of living beings, how are they possible in insentient *svaras*? Truly has this been said. *Vadana* is here intended to mean the exposition of *rāga*[34] (melody-matrix), not talking. What does it (*vadana* and the like) expound? It produces the *rāgatva*[35] of *rāga*.[36] Those *vādin svaras* are only seven. That *vādin* should be understood as tenfold like the *aṃśa*.[37] The *vādi-maṇḍala* (cycle of *vādins*) is thus - *sa, ri, ga, ma, pa, dha, ni.*

(Anu. 21)

The *saṃvādins* should again be understood according to the interval of thirteen and nine *śrutis*, when there is *sama-śrutikatva*[38] (equal interval of the two *svaras* concerned, in terms of number of *śrutis*). What indeed is that *saṃvāditva*? The carrying forward or accomplishment[39] of the *rāgatva* of *rāga* produced by the *vādi-svara* is indeed *saṃvāditva* (the nature of *saṃvādin*). The *saṃvādi-maṇḍala* is thus —

[इति षड्जग्रामे संवादिमण्डलम्]

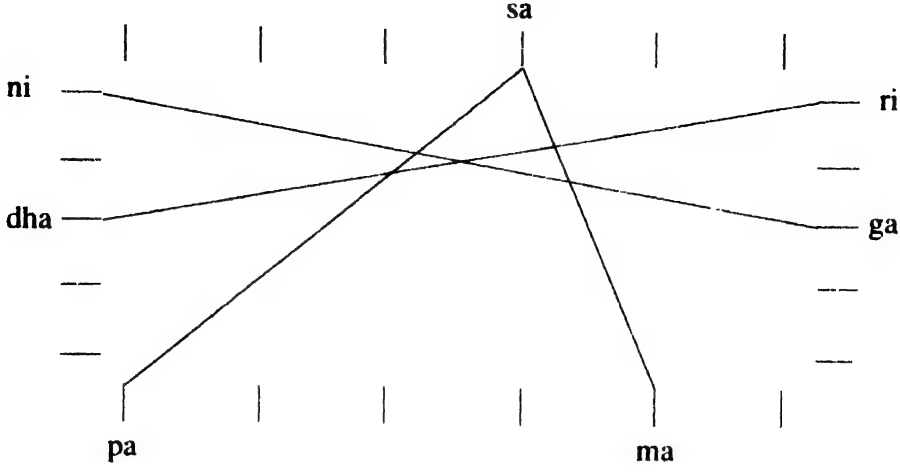
[अनु. २२]

संवादिप्रयोगो यथा—

यस्मिन् गीते योंऽशत्वेन परिकल्पितः षड्जस्तस्य स्थाने मध्यमः क्रियमाणो रागहा न भवेत् । यस्मिन् स्थाने मूर्छनावशात् मध्यमः प्रयुक्तः तस्मिन् स्थाने क्रियमाणः षड्जो जातिरागहा न भवेत्।

अ०

षड्जपञ्चमयोः स्थाने पञ्चमषड्जौ प्रयुज्यमानौ जातिरागहानिकरौ न भवतः । एवम् ऋषभधैवतयोः स्थाने धैवतर्षभौ प्रयुज्यमानौ जातिराग-विनाशकरौ न भवतः। एवं गान्धारनिषादयोः स्थाने निषादगान्धारौ [17][प्रयुज्यमानौ जातिरागहानिं न कुरुतः ।]

[18]ककुभस्य धैवतांशत्वेन [19]रेवगुप्तस्य ऋषभांशत्वेन तदुभयरागजनन्याश्चार्षभीजातेर्ऋषभांशपरिग्रहात् परस्परसम्बद्धौ च प्रयुज्यमानौ जातिरागविनाशकरौ न भवतः ।

Thus ends the *Saṃvādi-maṇḍala.*

(Anu. 22)

The use of *saṃvādin* is thus -

The *ṣadja* that is accepted as *aṃśa* (fundamental note) in a *gīta* (melodic structure), in the place of that (if) *madhyama* (is used) it does not destroy the *rāga* (melodic matrix). The location on which *madhyama* is used in accordance with the *mūrchanā*,[40] on the same location (if) *ṣadja* is used, it does not destroy the *jāti* or *rāga*. In the place of *ṣadja* and *pañcama* (if) *pañcama-ṣadja* are used, they do not destroy the *jāti* and *rāga*. Similarly *dhaivata-ṛṣabha* being used in the place of *ṛṣabha-dhaivata* do not become the destroyers of *jāti* and *rāga*. Similarly *niṣāda-gāndhāra* being used in the place of *gāndhāra-niṣāda* do not bring about a loss of *jāti* and *rāga*. *Kakubha* being with *dhaivata aṃśa,* and *revagupta* being with *ṛṣabha aṃśa* and *ārṣabhī jāti,* the mother of both of them, having taken up *ṛṣabha* as *aṃśa,* these two (*dhaivata* and *ṛṣabha*) when used as being mutually related, do not become the destroyers of *jāti* or *rāga.*

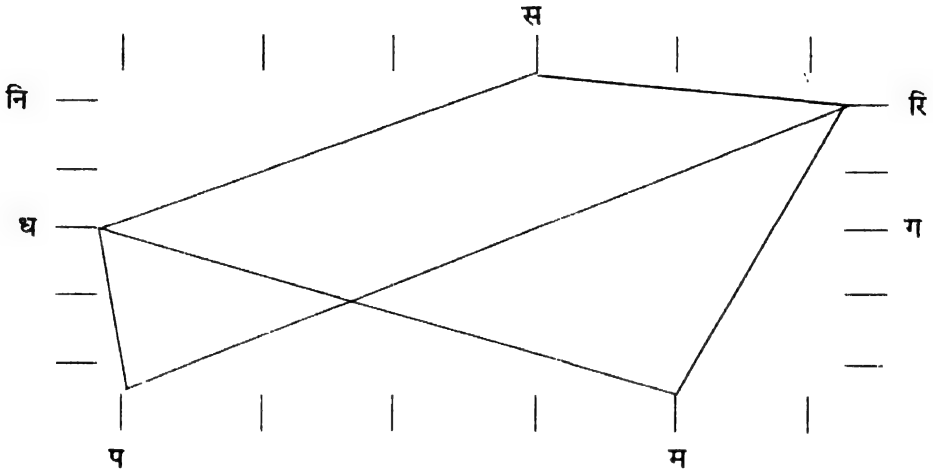
[अनु. २३]

अनुवादित्वं च पुनरेकश्रुत्यन्तरहीनत्वेन स्यात्। ननु किं तदनुवादित्वम्?

[20]श्रुतिहीनत्वेन [21]त्ववनु०

यत् संवादिना रागस्य रागत्वं सम्पादितं तत्प्रतिपादकत्वं नामानुवादित्वम्।

[22]०द् वादिना ०दकं

अनुवादिमण्डलं यथा—

॥[इति षड्जग्रामे] अनुवादिमण्डलम्॥

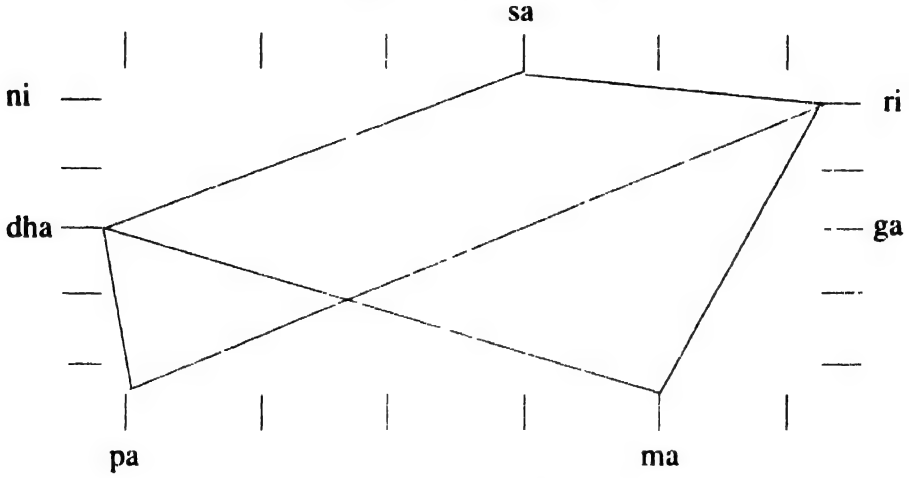
[अनु. २४]

अनुवादिप्रयोगो यथा—षड्जस्थाने ऋषभ ऋषभस्थाने षड्जः प्रयुज्यमानः स्वरूपं भजन् जातिरागहा न भवति । पञ्चमस्य स्थाने धैवतः प्रयुज्यमानो धैवतस्य स्थाने पञ्चमः प्रयुज्यमानो [23][जाति-] रागहा न भवेत् । षड्जस्थाने धैवतः प्रयुज्यमानो धैवतस्थाने षड्जः प्रयुज्यमानो जातिरागविनाशकरो न भवति। पञ्चमस्थान ऋषभः प्रयुज्यमान ऋषंभस्थाने पञ्चमः प्रयुज्यमानो जातिरागहा न भवेत् । [24][मध्यमस्थान ऋषभ ऋषभस्थाने च मध्यमस्तथा धैवतस्थाने मध्यमो मध्यमस्थाने च धैवतः प्रयुज्यमानो जातिरागनाशको न भवति।]

(Anu. 23)

Anuvāditva (the state of being *anuvādin*) occurs by the state of being one *śruti* less[41] (i.e. pairs of *svaras* where one of the constituents is less than the other by one *śruti* are *anuvādins*). But what is that *anuvāditva*?

The expositorhood of the *rāgatva* of *rāga* brought about by the *saṃvādin* is indeed *anuvāditva.*

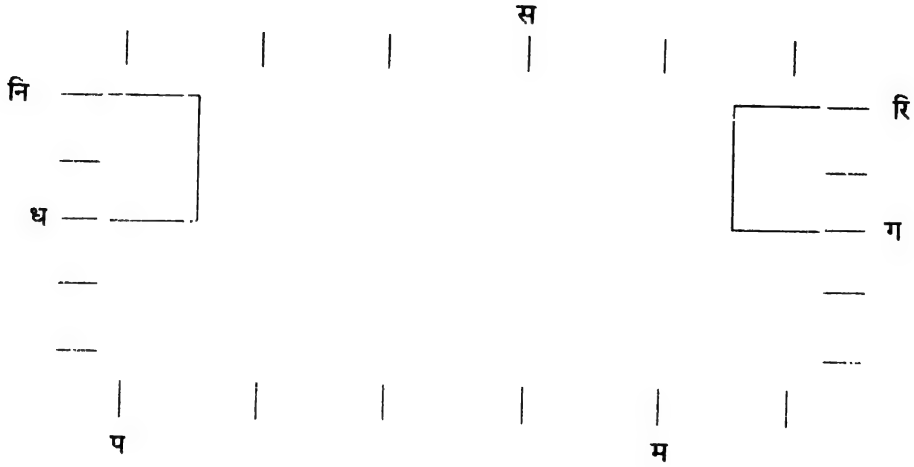
The *anuvādi-maṇḍala* is thus -

Thus ends the *anuvādi-maṇḍala.* [in *ṣadjagrāma*]

(Anu. 24)

The use[42] of *anuvādins* is thus - *ṣadja* in the place of *ṛṣabha* and *ṛṣabha* in the place of *ṣadja*, remaining in its own form, does not destroy *jāti* or *rāga. Dhaivata,* being used in the place of *pañcama* and *pañcama* being used in the place of *dhaivata* may not become the destroyer of *jāti* and *rāga. Dhaivata* being used in the place of *ṣadja* and *ṣadja* being used in the place of *dhaivata* does not become the destroyer of *jāti* and *rāga. Ṛṣabha* being used in the place of *pañcama* and *pañcama* being used in the place of *ṛṣabha* does not destroy *jāti* and *rāga.*

Ṛṣabha in the place of *madhyama* and *madhyama* in the place of *ṛṣabha*; similarly, *madhyama* being used in the place of *dhaivata* and *dhaivata* in the place of *madhyama* does not destroy *jāti* and *rāga.*

[अनु. २५]

इदानीं गान्धारनिषादयोरेकश्रुत्यन्तरहीनत्वेनानुवादित्वे प्राप्ते द्व्यन्तरत्वाद् विवादित्वमुक्तम्। किं तद् विवादित्वं नाम? वाद्यादिभिः स्वरैर्यद्रागस्य वादित्वं संवादित्वमनुवादित्वं प्राप्तं, तद्विनाशकत्वं नाम विवादित्वम्। विवादिमण्डलं यथा—

॥ इति [षड्जग्रामे] विवादिमण्डलम् ॥

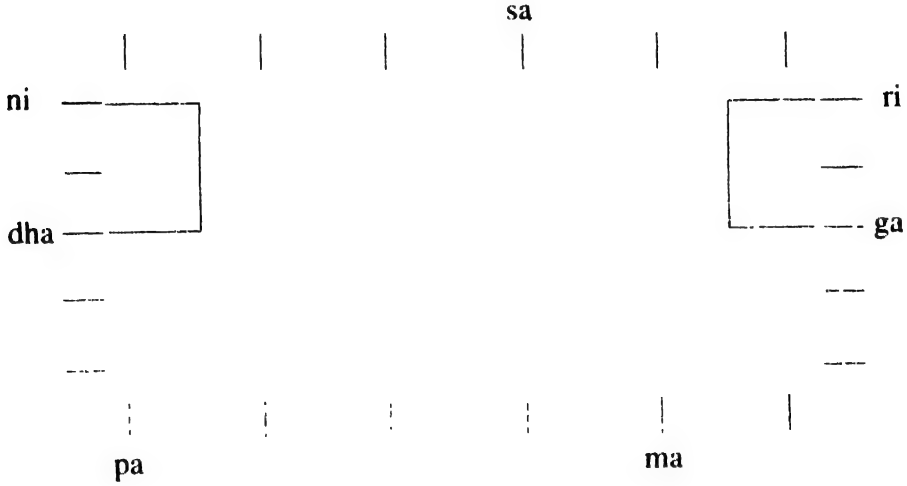
[अनु. २६]

विवादिप्रयोगो यथा—ऋषभस्थाने गान्धारः प्रयुज्यमानो गान्धारस्थान [25]ऋषभः प्रयुज्यमानो जातिरागहानिकरो भवेत्। धैवतस्थाने निषादः प्रयुज्यमानो [निषादस्थाने धैवतः प्रयुज्यमानो] जातिरागहानिकरो भवेत् ॥ इति षड्जग्रामे ॥

[अनु. २७]

इदानीं मध्यमग्रामे वादित्वं संवादित्वमनुवादित्वं [विवादित्वम्] च प्रदश्यते। तत्र वादिनो मध्यमादिस्वराः सप्त[26]। नवकत्रयोदशान्ताः संवादिनः। एकश्रुत्यन्तरहीनत्वादनुवादिनः। द्व्यन्तरौ तु स्वरौ विवादिनौ। ——॰नादनु॰——

(Anu.25)

Now, upon *anuvāditva* being applicable to *gāndhāra* and *niṣāda* on account of their being less[43] by one *śruti*, *vivāditva* has been spoken of on account of the interval of two (*śrutis*) (pertaining to them). What is that *vivāditva* indeed? *Vivāditva* is indeed the state of being the destroyer of the state of *vādin*, *saṃvādin* and *anuvādin* of the *rāga* (concerned) attained by the *svaras* (qualified as) *vādin* and the like. The *vivādi-maṇḍala* is thus -

Thus ends the *vivādi-maṇḍala* [in *ṣaḍjagrāma*].

(Anu. 26)

The use of the *vivādins*[44] is thus — *gāndhāra* being used in the place of *ṛṣabha* and *ṛṣabha* being used in the place of *gāndhāra* brings about the loss of *jāti* and *rāga*. *Niṣāda* being used in the place of *dhaivata* and *dhaivata* being used in the place of *niṣāda* brings about the loss of *jāti* and *rāga*.

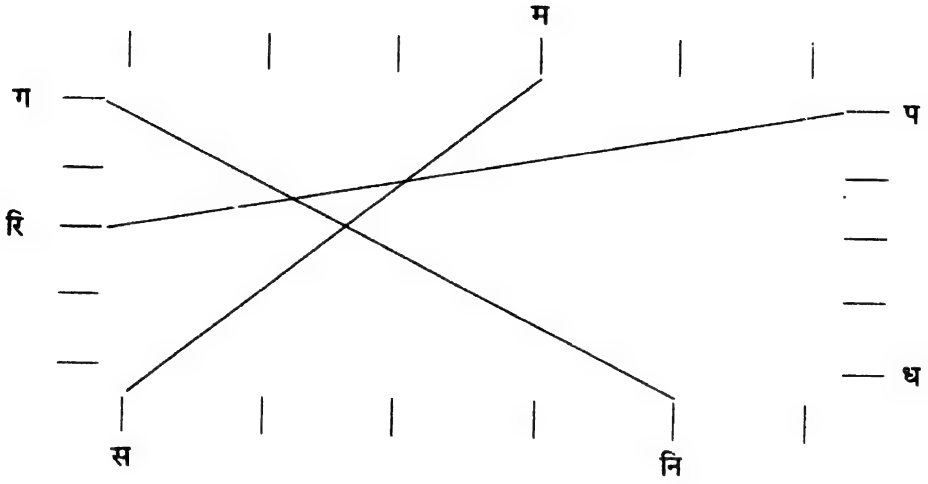
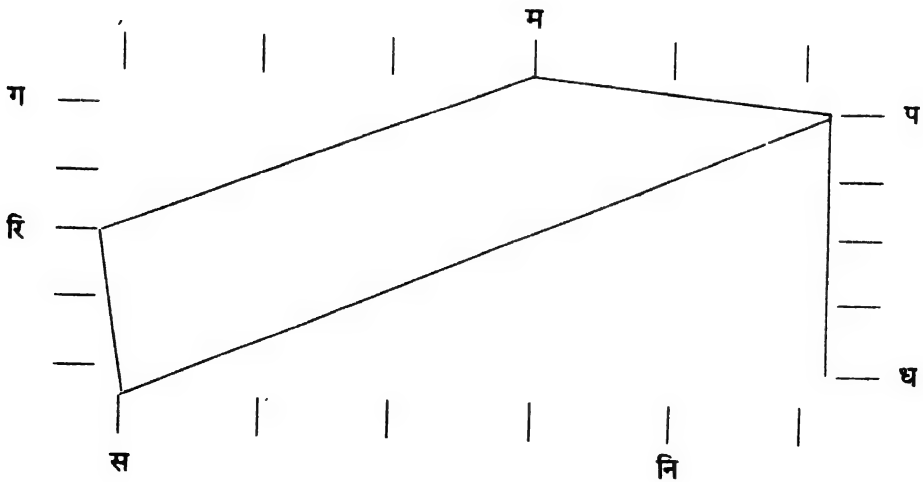
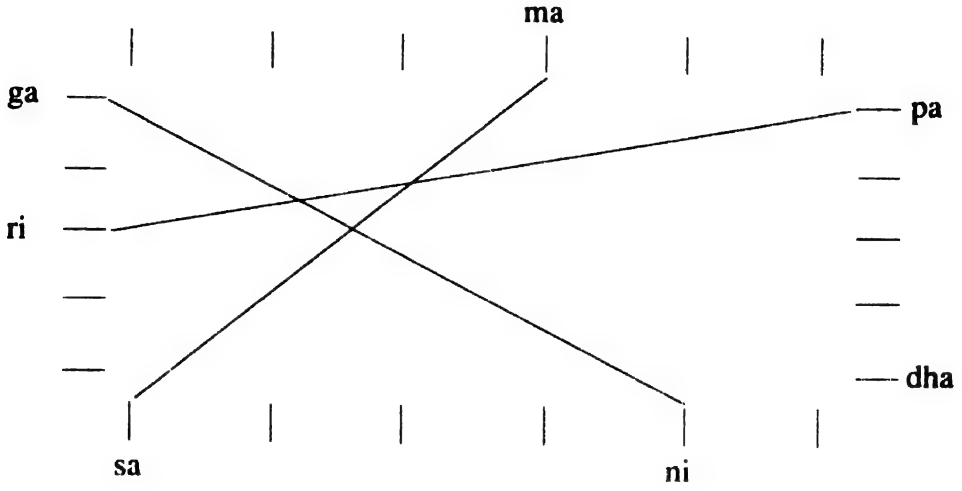
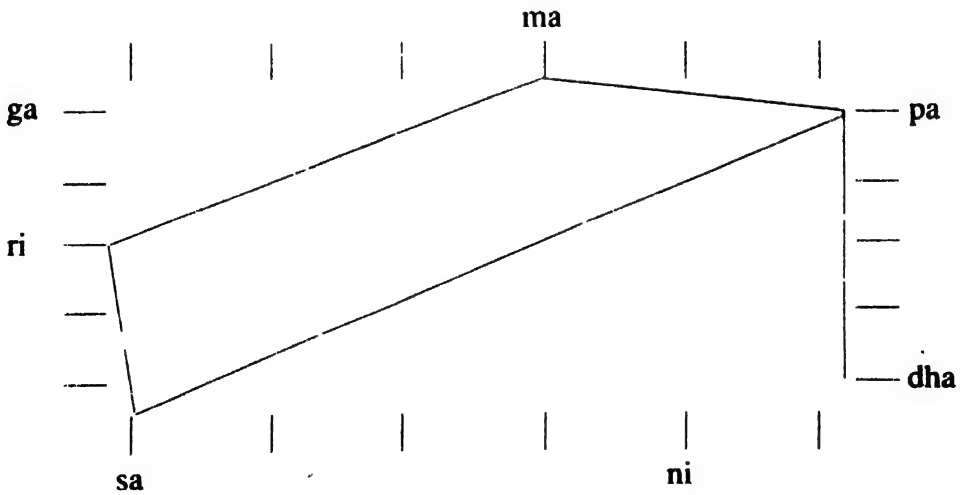
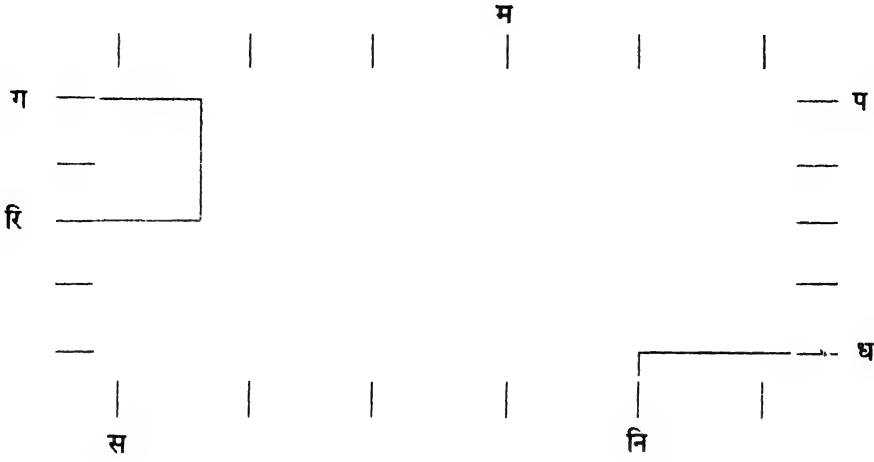
Thus it is for *ṣaḍjagrāma*.

(Anu. 27)

Now the state of being *vādin*, *saṃvādin*, *anuvādin* and *vivādin* is being shown in *madhyamagrāma*. Out of them, *vādins* are the seven *svaras* beginning with *madhyama*. Those ending at ninth and thirteenth (*śrutis*) are *saṃvādins*. *Anuvādins* are so on account of being less by one *śruti*. The *svaras* having an interval of two (*śrutis*) are *vivādins*.

मध्यमग्रामे वादिमण्डलं [यथा] –

म प ध नि स रि ग [मध्यमग्रामे]

संवादिमण्डलं यथा–

मध्यमग्रामे अनुवादिमण्डलं यथा–

The *vādi-maṇḍala* in *madhyama-grāma* is thus - *ma pa dha ni sa ri ga.*
The *saṃvādi-maṇḍala* in *madhyama-grāma* is thus -

The *anuvādi-maṇḍala* in *madhyama-grāma* is thus -

मध्यमग्रामे विवादिमण्डलं यथा—

[आर्चिकादिभेदेन सप्तविधस्वरयोगः]

[अनु. २८]

इदानीं सप्तविधस्वरयोगस्य नामानि कथ्यन्ते—आर्चिकं, गाथिकम्, सामिकम्, स्वरान्तरम्, औडुवम्, षाडवम्, सम्पूर्णं चेति। तथा चाह' नारदः—

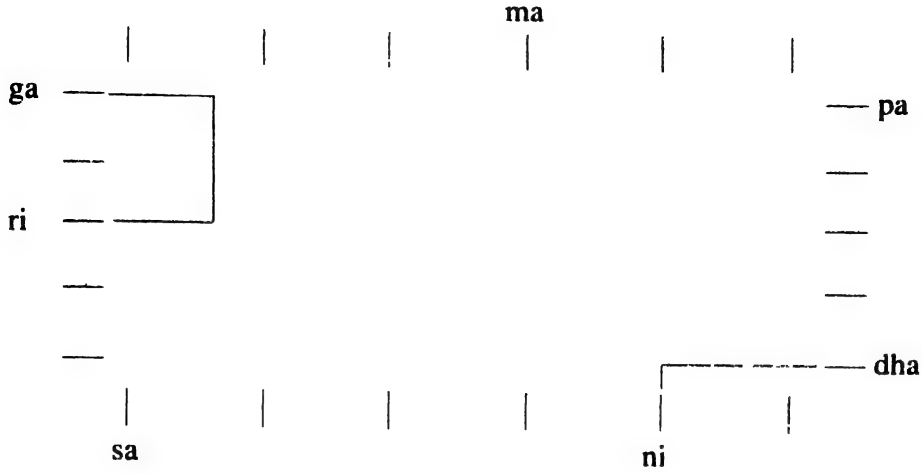
"आर्चिको गाथिकश्चैव सामिकश्च स्वरान्तरः।
०हि०
औडुवः षाडवश्चैव संपूर्णश्चेति सप्तमः।।
०व

एकस्वरप्रयोगो य आर्चिकः सोऽभिधीयते।
हि
गाथिको द्विस्वरो ज्ञेयस्त्रिस्वरश्चैव सामिकः।।
०डि०

चतुःस्वरप्रयोगो हि कथितस्तु स्वरान्तरः।
औडुवः 27[पञ्चभिश्चैव षाडवः षट्स्वरो भवेत्।।
सम्पूर्णः सप्तभिश्चैव विज्ञेयो गीतयोक्तृभिः।।"]

[स्वरसञ्ज्ञानिरुक्तिः]

28[षण्णां स्वराणां जनकः षड्भिर्वा जन्यते स्वरैः।
षड्भ्यो वा जन्यतेऽङ्गेभ्यः षड्ज इत्यभिधीयते।। ५५।।

The *vivādi-maṇḍala* in *madhyama-grāma* is thus —

[The sevenfold combination of *svaras* according to the types beginning with *ārcika*]

(Anu. 28)

Now the names of the sevenfold combination of *svaras* are being spoken of - *ārcika*,[45] *gāthika*,[46] *sāmika*,[47] *svarāntara*,[48] *auḍuva*,[49] *ṣāḍava*[50] and *sampūrṇa*.[51]

Nārada has said so -

"*Ārcika, gāthika, sāmika, svarāntara, auḍuva, ṣāḍava* and the seventh is *sampūrṇa*. That which (involves) the use of one *svara* is called *ārcika*. *Gāthika* should be known as being comprised of two *svaras*, the (combination of) three *svaras* itself is *sāmika*. The use of four *svaras* is spoken of as *svarāntara*. *Auḍuva* is with five (*svaras*), *ṣāḍava* is with six *svaras* and *sampūrṇa* is known with seven (*svaras*) by the designers (*yoktṛns*) of *gīta*[52] (music)."

[The etymology of *svara*-names]

The producer of six *svaras*, or the one produced by six *svaras*, or that which is born of six *aṅgas* is called *ṣaḍja*.[53] (55)

प्राप्नोति हृदयं शीघ्रमन्यस्मादृषभः स्मृतः।
स्त्रीगवीषु यथा तिष्ठन् विभाति ऋषभो महान्॥
स्वरग्रामे समुत्पन्नः स्वरोऽयमृषभस्तथा ॥५६॥
वाचं गानात्मिकां धत्त इति गान्धारसंज्ञकः।
स्वराणां मध्यमत्वाच्च मध्यमः स्वर इष्यते॥५७॥
स्वरान्तराणां विस्तारं यो मिमीते स पञ्चमः।
पाठक्रमेण गणने संख्यया पञ्चमोऽथवा॥५८॥
धीरस्यास्तीति धीमांस्तत्सम्बन्धी धैवतः स्मृतः ।
यद्वा]
[29]षष्ठस्थाने धृतो यस्मात्तेनासौ धैवतो मतः॥५९॥
पञ्चमेन [30]ततोऽसौ
ललाटे धैवत इत्यर्थः।
निषीदन्ति स्वराः सर्वे निषादस्तेन कथ्यते॥६०॥

[स्वराणां सप्तसंख्यानियमः]

[अनु. २९]
[31][ननु कथं सप्त स्वरा इति नियमः? उच्यते—
यथा सप्तधात्वाश्रितत्वेन सप्तैव धातवो
रसादयो ज्ञेयाः । तथा चाह सुश्रुतः —
'त्वगसृङ्मांसमेदोऽस्थिमज्जाशुक्राणि धातवः' ।
इति। तथा सप्तचक्राश्रितत्वेन सप्तद्वीपाश्रितत्वेन वा सप्तैव स्वरा इति।]

[स्वरजातयः]

चतुःश्रुतिस्वरा विप्रास्त्रिश्रुती क्षत्रियौ मतौ।
वैश्यौ द्विश्रुतिकौ ज्ञेयौ शूद्रौ चान्तरकौ स्वरौ [32]॥६१॥

[आगमस्थः स्वरोद्धारः]

वर्गाष्टकं तु सम्प्राप्य अकारादियशान्तकम्।
वर्णमात्रा[33]-समायुक्तमुद्धरेत् स्वरसप्तकम्॥६२॥
त्र

(That which) reaches the heart quickly from the other (*svara*) is known as *ṛṣabha.* Just as the big bull seated (or standing) among the female *go*-s (cows) looks splendid, similar is this *svara ṛṣabha*[54] born in the *svara-grāma* (gamut).

(56, 57 ab)

That which holds the *gānātmikā vāk* (musical *vāk)* is named as *gāndhāra.*[55]

(57 cd)

Madhyama svara is known to be so because of being the middle one among *svaras.*[56] *Pañcama* is that which measures the elaboration of *svaras.*[57] (58)

Or, it is *pañcama* (fifth) in number in the order of *pāṭha* (lit. reading aloud or recitation, here enumeration). *Dhīvān* is one who has got *dhī* (*buddhi,* intellect), the one related to him (*dhīvān)* is *dhaivata.*[58] (59)

Or

It is known as *dhaivata* because it is held on the sixth *sthāna* (location).

(60 ab)

The place of *dhaivata* is in the *lalāṭa* (forehead), this is the meaning.[59]

Niṣāda is known as such because all the *svaras* rest upon it.[60] (60 cd)

(Anu. 29)

But why is the rule that there are (only) seven *svaras*? It is being said (answered) - (This rule is there) in the same way as (in the human body) seven *dhātus* alone beginning with *rasa*[61] are to be accepted in accordance with their being dependent on seven *dhātus*[62] (minerals). Similarly said Suśruta -

Tvak (lit. skin, here serum), blood, flesh, fat, bone, marrow and semen, these are *dhātus.* Similarly, *svaras* are only seven on account of being dependent on or dwelling in seven *cakras*[63] or seven *dvīpas*[64] (lit. islands).

[The castes of *svaras*]

The *svaras* (comprised of) four *śrutis* are *brāhmaṇas,*[65] the ones (comprised of) three *śrutis* are *kṣatriyas,*[66] the ones with two *śrutis* should be known as *vaiśyas*[67] and the *antara-svaras* are *śūdras.*[68] (61)

[The drawing out of *svara* signs as contained in *āgama*]

Having acquired the eight groups[69] beginning with *ākāra* and ending with *ya-śa,* one should draw out[70] the heptad of *svaras* (their abbreviated names i.e. solfa-syllables) combined with letters and *mātrās* (vowel-endings). (62)

अष्टमस्य तृतीयं तु हरिबीजसमन्वितम्।
आद्यं स्वरं स्वरज्ञस्तूद्धरेत् [34]सर्वप्रयत्नतः ॥६३॥
०स्तु उद्धरेत् तु

सप्तमस्य द्वितीयं तु कामबीजसमन्वितम्।
द्वितीयं तु स्वरं विद्धि ब्रह्मस्थानसमुद्भवात्॥६४॥

द्वितीयस्यापि वर्गस्य तृतीयं विष्णुसंयुतम्।
उद्धरेच्च स्वरं नित्यं स्वरभेदमनोहरम्॥६५॥
षष्ठस्यापि हि वर्गस्य अन्तिमं [35]चादिसंयुतम्।
०मश्चा०
अविनष्टं विजानीयान् मध्यमं स्वरसत्तमम्।६६॥
[36]०मुत्तमम्
[37]०सप्तकम्
[38]तदादिप्रथमोपेतं स्वरं संविद्धि शोभनम्।
था
व्योमसंख्यासमायुक्तमोष्ठस्थानसमुद्भवम्॥६७॥

पञ्चमस्यापि वर्गस्य चतुर्थं चादिसंयुतम्।
कोदण्डद्वयसम्भूतमुद्धरेत् स्वरमुत्तमम्॥६८॥

अकारान्यान्तसम्भिन्नं पञ्चमान्तं समुद्धरेत्।
०न्ता०
ब्रह्मस्थानसमुद्भूतं सुतारध्वनिसंयुतम्॥६९॥
आगमस्थः स्वरोद्धार इति तावत् प्रदर्शितः।

[स्वराणां कुलवर्णादिनिर्णयः]

अधुना सम्प्रवक्ष्यामि कुलवर्णादिनिर्णयम्॥७०॥

[39]देवकुलसमुत्पन्नाः षड्जगान्धारमध्यमाः।
पितृवंशसमुत्पन्नः स्वरोऽसौ पञ्चमः किल॥७१॥

ऋषिवंशसमुत्पन्नौ स्वरावृषभधैवतौ।
असुराणां कुले जातो निषादः स निसंज्ञितः[40] ॥७२॥

[41]पद्मपत्रप्रभः षड्ज ऋषभः शुकवर्णकः।
कनकाभस्तु गान्धारो मध्यमः कुन्दसन्निभः॥७३॥

The third (letter) of the eighth (group viz. '*s*') combined with the *Hari-bīja* (*a*)[71] is the initial *svara* that the knowledgeable one in *svara* should draw out with all effort. (63)

The second (letter) of the seventh (group viz. '*r*'), combined with *kāmabīja* (viz. '*a*'),[72] know (that) as the second *svara* arising out of the *brahmasthāna* (*brahmagranthi*). (64)

The third (letter) of the second group (viz. '*g*') combined with *Viṣṇu - bīja*, (viz. '*a*'), one should always draw out (this) *svara* which is attractive among the various *svaras*. (65)

The last (letter) of the sixth group, (viz. '*m*') combined with the initial one (viz. '*a*') know it as *madhyama*, the indestructible (and)[73] best among *svaras*. (66)

The first one of the same (sixth group, viz. '*p*') combined with the first one (viz. '*a*'), know that as the beautiful *svara*, associated with the number (five) of *vyoma* (space)[74] and born of the *oṣṭha* (lip)[75] *sthāna*.[76] (67)

The fourth (letter) of the fifth group (viz. '*dh*') combined with the initial one (viz. '*a*'), one should draw out that excellent *svara* born of two bows.[77] (68)

The last (letter) of the fifth group (viz. '*n*') differentiated by the end that is other than *akāra* (viz. '*i*') arising out of the *brahma-sthāna*[78] (cerebral aperture) is combined with 'high' sound. (69)

Thus, this much has been shown as the *svaroddhāra* (analysis of *svara*-names) contained in *āgama*.[79] (70 ab)

[Assignment of community, colour and the like to *svaras*]

Now I shall speak of the assignment of community, colour and the like (to *svaras*). (70 cd)

(i) *Kula-Vaṃśa.*

Ṣaḍja, *gāndhāra* and *madhyama* are born in the *Kula*[80] (community) of gods, this *svara pañcama* is born in the lineage (*vaṃśa*)[81] of manes (*pitṛvaṃśa*). (71)

The two *svaras ṛśabha* and *dhaivata* are born in the lineage of *ṛṣis*. The *niṣāda* born in the community of demons, is called '*ni*'. (72)

(ii) *Colours.*

Ṣaḍja is of the colour[82] of the lotus-petal, *ṛṣabha* is of the colour of parrot, *gāndhāra* is goldenhued, *madhyama* is (white) like *kunda* (jasminum multiflorum). (73)

पञ्चमस्तु भवेत् कृष्णः पीतवर्णस्तु धैवतः।
निषादः सर्ववर्णोऽयं विज्ञेयाः स्वरवर्णकाः ॥७४॥

[42]षड्जस्य दैवतं ब्रह्मा ऋषभो वह्निदैवतः।
गान्धारो भारतीदेवो मध्यमो[43] हरदैवतः ॥७५॥

पञ्चमः शतयज्ञस्तु धैवतो गणनायकः।
निषादो भानुदेवस्तु इत्येते स्वरदेवताः ॥७६॥

[44]अग्निगीतः स्वरः षड्ज ऋषभो ब्रह्मणोदितः।
सोमेन गीतो गान्धारो विष्णुना मध्यमः स्वरः ॥७७॥

पञ्चमस्तु स्वरो गीतो नारदेन महात्मना।
धैवतश्च निषादश्च गीतौ तुम्बुरुणा स्वरौ ॥७८॥

[45]हास्यशृङ्गारयोः कार्यौ स्वरौ मध्यमपञ्चमौ।
षड्जर्षभौ तथा ज्ञेयौ वीररौद्राद्भुतेषु च ॥७९॥

गान्धारश्च निषादश्च कर्तव्यौ करुणे रसे।
धैवतश्चापि कर्त्तव्यो बीभत्से सभयानके ॥८०॥

कण्ठादुत्तिष्ठते षड्ज ऋषभः शिरसः स्मृतः।
स्थि०
नासायाश्चैव गान्धार उरसो मध्यमः स्वरः ॥८१॥

उरसः शिरसः कण्ठादुत्थितः पञ्चमः स्वरः।
तालुदेशात् समुत्पन्नो धैवतस्तु यशस्विनि ॥
[46]श्रो
निषादस्तु समुत्पन्नो विज्ञेयः सर्वसन्धितः ॥८२॥

एवं स्वरान् विजानीयादुत्पन्नान् गीतसागरे।
महादेवमुखोद्भूतान् देशीमार्गे च संस्थितान् ॥८३॥

॥ इति स्वरप्रकरणम् ॥

Pañcama is *kṛṣṇa* (black), *dhaivata* is yellow-coloured, this *niṣāda* is multi-coloured, (thus) should be known the colours of *svaras*. (74)

(iii) *Devatās*.

The *daivata*[83] (presiding deity) of *ṣaḍja* is Brahmā, *ṛṣabha* is with the *daivata vahni* (fire), *gāndhāra* has Bhāratī as its *deva*, *madhyama* is with Hara as *daivata*. (75)

Pañcama is with Śatayajña (Indra is its *daivata*), *dhaivata* is with *Gaṇa-nāyaka* (as its *daivata*), *niṣāda*, on the other hand, has Bhānu (Sun) as its *deva*; thus are the *devatā*[84] of *svaras*. (76)

(iv) *Singers* (seers).

The *svara ṣaḍja* is sung ('seen')[85] by Agni (fire), *ṛṣabha* is revealed by Brahmā, *gāndhāra* is sung by Soma (moon), *madhyama svara* (is revealed) by Viṣṇu. (77)

On the other hand, the *svara pañcama* is sung by the *mahātman* (great-souled) Nārada, the *svaras dhaivata* and *niṣāda* are 'sung' by Tumburu. (78)

(v) *Rasas*

The two *svaras madhyama* and *pañcama* should be 'made'[86] (used) in the two (*rasas*) *hāsya* and *śṛṅgāra*, the two (*svaras*) *ṣaḍja* and *ṛṣabha* should be known in *vīra*, *raudra* and *adbhuta rasas*. (79)

Gāndhāra and *niṣāda* should be 'done' in *karuṇa rasa*. *Dhaivata* should also be 'done' (used) in *bībhatsa* and *bhayānaka*. (80)

(vi) *Sthānas*

Ṣaḍja arises from the throat,[87] *ṛṣabha* is known (to arise) from the cerebrum, *gāndhāra* from the nose, *madhyama svara* from the chest. (81)

Pañcama svara is arisen from the throat, O glorious one! *dhaivata*, on the other hand, is born of the palate-region (*tālu-deśa*). *Niṣāda*, on the other hand, should be known to be born of all the joints (*sandhis*). (82)

Thus one should know the *svaras* born in the ocean of *gīta* (melody, music), arisen out of the mouth of Mahādeva and placed in the 'path' of *deśi*.[88] (83)

[Thus ends the section on *svara*]

V [ग्राममूर्च्छनाप्रकरणम्]

[अनु. ३०]

अथ किमुच्यते ग्रामशब्देन ? ननु कति ग्रामा भवन्ति ?
कस्मादुत्पद्यते ग्रामः किं वा तस्य प्रयोजनम् ॥८४॥
अत्रोच्यते—
[1]समूहवाचिनौ ग्रामौ स्वरश्रुत्यादिसंयुतौ ॥८५॥

यथा कुटुम्बिनः सर्व एकीभूत्वा वसन्ति हि।
०ता[2]
सर्वलोकेषु स ग्रामो यत्र नित्यं व्यवस्थितिः[3] ॥८६॥
०तः

षड्जमध्यमसंज्ञौ तु द्वौ ग्रामौ विश्रुतौ किल।
गान्धारं नारदो ब्रूते स तु मर्त्यैर्न गीयते ॥८७॥

सामवेदात् स्वरा जाताः स्वरेभ्यो ग्रामसम्भवः।
द्वावेतौ च इमौ ज्ञेयौ षड्जमध्यमलक्षितौ ॥८८॥

[अनु. ३१]

प्रयोजनं च यथा—स्वरश्रुतिमूर्च्छना—तानजातिरागाणां व्यवस्थापनत्वं
०क०[4]
नाम प्रयोजनम्।

[अनु. ३२]

ननु कथं षड्जमध्यमस्वराभ्यां ग्रामण्यपदेशः ? उच्यते—असाधारणत्वेन ताभ्यां ग्रामण्यपदेशः। असाधारणत्वं च देवकुलसमुत्पन्नत्वेन।
०लोत्पन्न०[5]

तथा चाह नारदः —
"देवकुलसमुत्पन्नाः षड्जगान्धारमध्यमाः।
एतेषां देवता ज्ञेया ब्रह्माविष्णुमहेश्वराः ॥"[6]

उभयोर्ग्रामयोर्मध्ये मुख्यत्वं कस्य गम्यते।
०ण्य०[7]
षड्जस्यैव[8] हि मुख्यत्वं गम्यते वचनान्मुनेः ॥८९॥
—०वाहि च —

V (the Section on *Grāma-mūrchanā*)

[The treatment of *grāma*]

(Anu. 30)

Then, what is spoken of by the word *grāma*? How many *grāmas* are there? From where is *grāma* born? And what is its objective? (84)

It is being answered.

The two *grāmas* stand for a group[1] composed of *svara, śruti* and the like. (85)

Just as all members of families live together, (similarly) *grāma*[2] is known as that by all the people where there is an abiding settlement. (86)

Two *grāmas* named *ṣaḍja* and *madhyama* are definitely well-known. Nārada speaks of *gāndhāra* (*grāma*)[3], but that is not 'sung' (used) by the mortals. (87)

Ṣvaras are born of *Sāmaveda*,[4] *grāma* is born of *svaras*, and these (*grāmas*) are known to be two[5] characterised by (the names) *ṣaḍja* and *madhyama*. (88)

(Anu. 31)

The objective is thus - the systematisation[6] of *svara, śruti, mūrchanā, tāna, jāti* (and) *rāga* is indeed the objective.

(Anu. 32)

But why are the *grāmas* named after the *svaras ṣaḍja* and *madhyama*? It is being answered. Because of (their) uncommonness the *grāmas* are named after them. And the uncommonness is on account of their being born of *devakula*[7] (the community of gods).

The same has been said by Nārada -

"*Ṣadja, gāndhāra*[8] and *madhyama* are born of *devakula*. Brahmā, Viṣṇu and Maheśvara should be known as their presiding deities."

Out of the two *grāmas* which one is known to be prominent ? From the statement by the *muni* (Bharata ?), the prominence of *ṣadja-*(*grāma*)[9] is known. (89)

एतदुक्तं भवति—

"द्वौ ग्रामौ विश्रुतौ लोके षड्जमध्यमसंज्ञितौ।"

०ज्ञकौ[9]

[अनु. ३३]

ननु कथं द्वावेव ग्रामौ? उच्यते— इह हि द्विस्वरप्रयोगमूलप्रयोगवशाद् द्वौ ग्रामावुपन्यस्तौ।

[10]"जातिभिः श्रुतिभिश्चैव स्वरा ग्रामत्वमागताः"।

[अनु. ३४]

तत्र जातिभिः शुद्धाभिर्विकृताभिश्च श्रुतिभिश्च। तस्मात् शुद्धासु जातिषु

०भिः श्रुतिभिश्च नातिकाभिः

विकृतासु च ये स्वराः सन्ति तेषां स्वराणां श्रुतिवैकल्यात् किञ्चि-

किं स्या

दुत्कर्षापकर्षाभ्यां संकीर्णत्वेन च स्वरा ग्रामत्वमागताः। तत्र शुद्धाभिः[11] षड्जो विकृताभिर्मध्यम इति द्वाभ्यां च संकीर्णा जाताः ताभ्यो रागसम्भव इति। ग्रामान्यत्वाज्जातिरागान्यत्वम्।

[इति ग्रामनिरूपणम्]

[मूर्छना-निरूपणम्]

[अनु. ३५]

इदानीमवसरप्राप्ता मूर्छनाः कथ्यन्ते। ननु मूर्छनाशब्दस्य व्युत्पत्ति [:]

०मिव स्वगः

कीदृशी? लक्षणं च कीदृशं तस्य? उच्यते—मूर्छनाव्युत्पत्तिः मूर्छ्

मूर्छा

मोहसमुच्छ्राययोः।[12]

मूर्छ्यते येन रागो हि मूर्छनेत्यभिसंज्ञिता॥९०॥

र्छ (?)

This has been said—

"Two *grāmas* named *ṣaḍja* and *madhyama* are well-known in the world."[10]

(Anu. 33)

But why are there only two *grāmas*? It is being answered; here two *grāmas* have been formulated on account of (musical) performance being rooted in the usage of two *svaras.*[11]

"The *svaras* have attained the state of *grāma* through *jātis* and *śrutis.*"[12]

(Anu. 34)

"Through the *jātis*" means through *śuddhās* and *vikṛtās* (both types of *jātis*) and through *śrutis.* Hence the *svaras* that are there in the *śuddhā* and *vikṛtā jātis*, on account of disruption[13] in their *śrutis*, (their) slight augmentation[14] and diminution and mixing up,[15] (these) *svaras* have attained the state of *grāma. ṣaḍja* - (*grāma*) is born of the *śuddhā*-(*jātis*) and *madhyama* (*grāma*) of the *vikṛtās* and from the two (types of *jātis*) are born *saṅkīrṇās* (*jātis*)[16]. From them (*jātis*) is born *rāga.*[17] On account of the change[18] of *grāma* the change in the *jāti* and *rāga* occurs.

[Thus ends the treatment of *grāma*].

[The treatment of *Mūrchanā*]

(Anu. 35)

Now the *mūrchanās* that befit the occasion or context are being spoken of. But what is the etymology of the word *mūrchanā* and what is its *lakṣaṇa* (definition)? It is being answered. The etymology of '*mūrchanā*' is thus - (the root) *mūrch* stands for *moha* (loss of consciousness, stupefaction, infatuation) and *samucchrāya*[19] (increase, growth).

That through which *rāga*[20] (colour, delightfulness) grows or increases,is called *mūrchanā*. (90)

आरोहणावरोहणक्रमेण स्वरसप्तकम्।
मूर्छनाशब्दवाच्यं हि विज्ञेयं तद् विचक्षणैः ॥९१॥

[अनु. ३६]
सा च मूर्छना द्विविधा—सप्तस्वरमूर्छना द्वादशस्वरमूर्छना चेति। तत्र सप्तस्वरमूर्छना चतुर्विधा— पूर्णा, षाडवा, औडुविता, साधारणा चेति। तत्र सप्तभिः स्वरैर्या गीयते सा पूर्णा। षड्भिः स्वरैर्या गीयते सा षाडवा। पञ्चभिः स्वरैर्या गीयते सा औडुविता। काकल्यन्तरस्वरैर्या
०रैः[13]

गीयते सा साधारणा।
०णी[14]

[अनु. ३७]
इदानीं मूर्छनामण्डलमुच्यते। तत्र परिपाट्याहितत्वेन प्रवृत्तत्वात् सप्तस्वराणां मूर्छनानां प्रतिग्राममेकोनपञ्चाशत् स्वराः कोष्ठाश्च भवन्ति।

तद्यथा—
एकोनाः खलु पञ्चाशत् कर्तव्याः स्वरसंयुताः।
०ण्डु (?)
तिर्यगूर्ध्वं च रेखाभिरष्टभिश्चैव कोष्ठकाः ॥९२॥

[अनु. ३८]
तत्र स-नि-ध-प-म-ग-रीत्याद्याः सप्त षड्जग्रामे।
म-ग-रि-स-नि-ध-पाद्याः सप्त मध्यमग्रामे।

तिर्यगूर्ध्वगा अपि स्वराः[15] कार्याः। तद्यथा—
नि-ध-प-म-ग-रि-सा इति षड्जग्रामे।
ग-रि-स-नि-ध-प-मा[16] इति [17]मध्यमग्रामे॥

एवं तावदुभयग्रामिक्यश्चतुर्दश मूर्छनाः संपूर्णाः।

स-रि-ग-म-प-ध-नि
नि-स-रि-ग-म-प-ध

The heptad of *svaras* (that functions) through ascent and descent[21] in respective order,[22] should be known by the adept ones as being spoken of by the word *mūrchanā*. (91)

[Anu. 36]

That *murchanā* again is twofold — one composed of seven *svaras* and the other of twelve *svaras*.[23] Out of these the *mūrchanā* of seven *svaras* is fourfold[24] — *pūrṇā* (lit. complete, here with all the seven *svaras*), *ṣāḍavā* (hexatonic), *auḍuvitā* (pentatonic) and *sādhāraṇā* (with *sādhāraṇa svaras*). Out of them *pūrṇā* is that which is sung with seven *svaras*, that which is sung with six *svaras* is *ṣāḍavā*, that which is sung with five *svaras* is *auḍuvitā*, that which is sung with *kākalī* and *antara svaras*, is *sādhāraṇā*.

(Anu. 37)

Now the *mūrchanā-maṇḍala* is being spoken of. In this (*maṇḍala*) for *mūrchanās* of seven *svaras* in each *grāma* there are forty-nine *svaras* and (the same number of) squares (*koṣṭhakas*), on account of the process that follows a set path or order.

That is thus—

Forty-nine squares filled[25] with *svaras*, have, indeed, to be made with eight horizontal and vertical lines. (92)

(Anu. 38)

There (in the *maṇḍala*) are seven (*mūrchanās*) beginning with[26] *sa - ni - dha - pa - ma - ga - ri* in *ṣadjagrāma* and seven beginning with *ma - ga - ri - sa - ni - dha - pa* in *madhyama-grāma*. *Svaras* have to be 'made' (filled) (in the squares) in the horizontal and vertical (order). That is thus - *ni - dha - pa - ma - ga - ri - sa* is (the order) in *ṣadja-grāma*. *Ga - ri - sa - ni - dha - pa - ma* is (the order) in *madhyama-grāma*.

Thus there are the fourteen *sampūrṇā* (complete) *mūrchanās* of the two *grāmas*.

sa - ri - ga - ma - pa - dha - ni
ni - sa - ri - ga - ma - pa - dha

ध-नि-स-रि-ग-म-प
प-ध-नि-स-रि-ग-म
म-प-ध-नि-स-रि-ग
ग-म-प-ध-नि-स-रि
रि-ग-म-प-ध-नि-स इति षड्जग्रामे।

म-प-ध-नि-स-रि-ग
ग-म-प-ध-नि-स-रि
रि-ग-म-प-ध-नि-स
स-रि-ग-म-प-ध-नि
नि-स-रि-ग-म-प-ध
ध-नि-स-रि-ग-म-प
प-ध-नि-स-रि-ग-म इति मध्यमग्रामे।

मूर्छनामण्डलम्

नि	ध	प	म	ग	रि	स
ध	प	म	ग	रि	स	नि
प	म	ग	रि	स	नि	ध
म	ग	रि	स	नि	ध	प
ग	रि	स	नि	ध	प	म
रि	स	नि	ध	प	म	ग
स	नि	ध	प	म	ग	रि

॥ इति षड्जग्रामे मूर्छनामण्डलम् ॥

ग	रि	स	नि	ध	प	म
रि	स	नि	ध	प	म	ग
स	नि	ध	प	म	ग	रि
नि	ध	प	म	ग	रि	स
ध	प	म	ग	रि	स	नि
प	म	ग	रि	स	नि	ध
म	ग	रि	स	नि	ध	प

॥ इति मध्यमग्रामे मूर्छनामण्डलम्

dha - *ni* - *sa* - *ri* - *ga* - *ma* - *pa*
pa - *dha* - *ni* - *sa* - *ri* - *ga* - *ma*
ma - *pa* - *dha* - *ni* - *sa* - *ri* - *ga*
ga - *ma* - *pa* - *dha* - *ni* - *sa* - *ri*
ri - *ga* - *ma* - *pa* - *dha* - *ni* - *sa*
Thus is in *ṣaḍjagrāma.*

ma - *pa* - *dha* - *ni* - *sa* - *ri* - *ga*
ga - *ma* - *pa* - *dha* - *ni* - *sa* - *ri*
ri - *ga* - *ma* - *pa* - *dha* - *ni* - *sa*
sa - *ri* - *ga* - *ma* - *pa* - *dha* - *ni*
ni - *sa* - *ri* - *ga* - *ma* - *pa* - *dha*
dha - *ni* - *sa* - *ri* - *ga* - *ma* - *pa*
pa - *dha* - *ni* - *sa* - *ri* - *ga* - *ma*
Thus is in *madhyama-grāma.*

Mūrchanā-maṇḍala (cycle)

ni	*dha*	*pa*	*ma*	*ga*	*ri*	*sa*
dha	*pa*	*ma*	*ga*	*ri*	*sa*	*ni*
pa	*ma*	*ga*	*ri*	*sa*	*ni*	*dha*
ma	*ga*	*ri*	*sa*	*ni*	*dha*	*pa*
ga	*ri*	*sa*	*ni*	*dha*	*pa*	*ma*
ri	*sa*	*ni*	*dha*	*pa*	*ma*	*ga*
sa	*ni*	*dha*	*pa*	*ma*	*ga*	*ri*

Thus is the *mūrchanā-maṇḍala* in *ṣaḍja-grāma.*

ga	*ri*	*sa*	*ni*	*dha*	*pa*	*ma*
ri	*sa*	*ni*	*dha*	*pa*	*ma*	*ga*
sa	*ni*	*dha*	*pa*	*ma*	*ga*	*ri*
ni	*dha*	*pa*	*ma*	*ga*	*ri*	*sa*
dha	*pa*	*ma*	*ga*	*ri*	*sa*	*ni*
pa	*ma*	*ga*	*ri*	*sa*	*ni*	*dha*
ma	*ga*	*ri*	*sa*	*ni*	*dha*	*pa*

Thus is the *mūrchanā-maṇḍala* in *madhyama-grāma.*

[अनु. ३९]

एवं तावदुभयग्रामिक्यश्चतुर्दश मूर्छनाः सम्पूर्णाः कथिताः। इदानीं तासां नामानि कथ्यन्ते—

षड्जे चोत्तरमन्द्रा स्यान्निषादे रजनी स्मृता।
०दा
धैवते चोत्तरा ज्ञेया शुद्धषड्जा च पञ्चमे॥९३॥

मध्यमे मत्सरी ज्ञेया गान्धारे चाश्वक्रान्तिका।
ऋषभेण च विज्ञेया सप्तमी चाभिरुद्गता॥९४॥

षड्जग्रामाश्रितास्त्वेवं विज्ञेयाः सप्त मूर्छनाः।
अतः परं प्रवक्ष्यामि मध्यमग्राममूर्छनाः॥९५॥

मध्यमेन च सौवीरी गान्धारे हरिणाश्विका[8]।
ह्वया
स्यात् कलोपनता चैव ऋषभेणैव मूर्छना॥९६॥

शुद्धमध्या [तु] षड्जे स्यान्निषादे चैव मार्गिका।
पौरवी धैवते ज्ञेया हृष्यका पञ्चमे तथा॥९७॥

इति तावन्मया प्रोक्ता मध्यमग्राममूर्छनाः।
इदानीं सम्प्रवक्ष्यामि षाडवौडुवमूर्छनाः॥९८॥

षट्स्वरा षाडवा ज्ञेया औडुवा पञ्चभिः स्वरैः।
षाडवौडुवितानां च व्युत्पत्तिश्च निगद्यते॥९९॥

[अनु. ४०]

षट्स्वरा अवन्ति रक्षन्ति ये ते षाडवस्वराः। तेषां प्रयोगः षाडवः। तारकादितच् प्रत्ययः।

[अनु. ४१]

उडवो नक्षत्राणि गच्छन्ति यस्मिन्नाकाशे तदाकाशमौडुवम्। तेन पञ्च संख्या लक्ष्यते, पञ्चमं हि महाभूतं, तत्स्था संख्या च विद्यते यस्य तदौडुवितम्।

षाडवं षट्स्वरं ज्ञेयं लक्षणं सप्तधा मतम्।
एकोनपञ्चाशत् संख्यं तज्ज्ञेयं गीतवेदिभिः॥१००॥

[Anu . 39]

Thus have been spoken of the fourteen complete *mūrchanās* of both the *grāmas*. Now their names are being mentioned.

In (i.e. beginning with) *ṣadja* is *uttaramandrā*, in *niṣāda* is known *rajanī*,[27] in *dhaivata* is known *uttarā* (*uttarāyatā*) and *śudhaṣadjā* is in *pañcama*. (93)

Matsarī (*matsarīkṛtā*) should be known in *madhyama* and *aśvakrāntikā* in *gāndhāra* and with *ṛṣabha* should be known *abhirudgatā*,[28] the seventh one. (94)

Thus are to be known the seven *mūrchanās* subsisting in *ṣadja-grāma*. Hereafter I shall speak of the *mūrchanās* of *madhyama-grāma*. (95)

Sauvīrī is with *madhyama* and *hariṇāśvikā* (*hariṇāśvā*) is in *gāndhāra* and *kalopanatā* would be the *mūrchanā* with *ṛṣabha* itself. (96)

Śuddhamadhyā, on the other hand, could be in *ṣadja* and in *niṣāda* itself (is) *mārgitā* (*mārgī*). *Pauravī* is to be known in *dhaivata* and *hṛṣyakā* in *pañcama*. (97)

Thus the *mūrchanās* of *madhyamagrāma* have been spoken of by me. Now I shall speak of the *ṣāḍavā* (hexatonic) and *auḍavā* (pentatonic) *mūchanas*. (98)

Ṣāḍava is to be known as having six *svaras* and *auḍavā* is to be known with five *svaras*; and the etymology of *ṣāḍavās* and *auḍuvitās* is being spoken of. (99)

(Anu. 40)

Those six *svaras* that protect (the performance) are (known as) *ṣāḍava svaras*; their use (in performance) is (called) *ṣāḍava*. Falling under the *tāraka gaṇa*,[29] it (*ṣāḍava*) is (combined with) *itac pratyaya*[30](suffix) (and thus '*ṣāḍavitā*' is formed).

(Anu. 41)

The *ākāśa* (space) in which the *uḍus*[31] (stars) move, that *ākāśa* is (known) as *auḍuva*. By that (the word *auḍuva*) the number five is indicated. (*Ākāśa*). is the fifth *mahābhūta*; *auḍuvita* is that in which the number (five) of that (*ākāśa*) exists.

Ṣāḍava is that which has six *svaras*, its *lakṣaṇa* (description) is sevenfold and it is to be known as being numbered forty-nine,[32] by the knowledgeable ones in *gīta* (lit. song i.e. music). (100)

पञ्चस्वरमौडुवितं पञ्चधा लक्षणं स्मृतम्।
पञ्चत्रिंशच्च संख्यं हि आचार्यैर्यदुदाहृतम्॥१०१॥

[अनु. ४२]
षड्जर्षभपञ्चमनिषादैः पड्जग्रामिकाः षाडवाः। षड्जर्षभगान्धारैर्हीना मध्यमग्रामे षाडवाः।

[अनु. ४३]
संवादिलोपादौडुवितत्वमिति वचनात् संवादिस्वराभ्यामौडुवितत्वं प्राप्तमिति प्रायिकम्। कदाचिदनुवादिस्वराभ्यामौडुवितत्वं प्राप्तमिति प्रायिकम्।[19] कदाचिदनुवादिस्वराभ्यामौडुवितं भवत्येव। यथा पञ्चमर्षभयोः षड्जग्रामे, मध्यमग्रामे धैवतर्षभयोरिति।

पञ्चमषड्जविहीना द्विश्रुतिकाभ्यां तथा विहीनाश्च।
०नो ०पि०[20]
पञ्चमर्षभविहीनाश्चौडुविता भवन्ति षड्जग्रामे[21]॥१०२॥
०नं तो

धैवतर्षभविहीना द्विश्रुतिकाभ्यां विहीना [स्] ता ज्ञेयाः।
०नो ०ने
पञ्चस्वरकास्ताना भवन्ति खलु मध्यमग्रामे॥१०३॥
०मस्वरकर्ता स्थाना (?)

[अनु. ४४]
इदानीमेतदेव प्रस्तारेण दर्शयति। तद् यथा-

[षड्जग्रामे]

X रि ग म प ध नि[22]
नि X रि ग म प ध
ध नि X रि ग म प
प ध नि X रि ग म
म प ध नि X रि ग
ग म प ध नि X रि
रि ग म प ध नि X षड्जहीनाः।

Auḍūvita is with five *svaras*; its *lakṣaṇa* (description) is fivefold, it is numbered thirty-five,[33] as explained by the *ācāryas* (teachers). (101)

(Anu. 42)

With (the omission of) *ṣaḍja, ṛṣabha, pañcama* and *niṣāda* the *ṣāḍava* (*mūrchanās*) of *ṣaḍja-grāma* (come into being). Those devoid of *ṣaḍja, ṛṣabha* and *gāndhāra* are *ṣāḍavas* in *madhyama-grāma.*

(Anu. 43)

The state of *auḍuvita* (comes into being) on account of the omission of (two) *saṃvādins*;[34] because of this statement the general rule is that the state of *auḍuvita* is attained through two *saṃvādin svaras.* Sometimes the state of *auḍuvita* comes into being with (the omission of) two[35] *anuvādin svaras*, this is also a general rule. Sometimes the state of *anuvādin* does come into existence with (the omission) of *pañcama-ṛṣabha* in *ṣaḍja-grāma* (and) that of *dhaivata-ṛṣabha* in *madhyama-grāma.*

The *auḍuvitas* in *ṣaḍja-grāma* are devoid of *pañcama-ṣaḍja*, two (*svaras*) that are comprised of two *śrutis* (each) (viz. *gāndhāra* and *niṣāda*) and *pañcama-ṛṣabha.* (102)

The pentatonic *tānas* in *madhyama-grāma* are verily devoid of *dhaivata-ṛṣabha* and two (*svaras*) comprised of two *śrutis* (each) (viz. *niṣāda* and *gāndhāra*). (103)

(Anu. 44)

Now he (the author) demonstrates this very (description) with *prastāra.*[36] That is thus in *ṣaḍja-grāma*—

X ri ga ma pa dha ni

ni X ri ga ma pa dha

dha ni X ri ga ma pa

pa dha ni X ri ga ma

ma pa dha ni X ri ga

ga ma pa dha ni X ri

ri ga ma pa dha ni X

(*Tānas*) devoid of *ṣaḍja.*

स X ग म प ध नि

नि स X ग म प ध

ध नि स X ग म प

प ध नि स X ग म

म प ध नि स X ग

ग म प ध नि स X

X ग म प ध नि स ऋषभहीनाः।

[स रि ग म X ध नि

नि स रि ग म X ध

ध नि स रि ग म X

X ध नि स रि ग म

म X ध नि स रि ग

ग म X ध नि स रि

रि ग म X ध नि स पञ्चमहीनाः।]

स रि ग म प ध X

X स रि ग म प ध

ध X स रि ग म प

प ध X स रि ग म

म प ध X स रि ग

ग म प ध X स रि

रि ग म प ध X स निषादहीनाः । इति षाडवाः।

[X रि ग म X ध नि]

नि X रि ग म X ध

ध नि X रि ग म X

[X ध नि X रि ग म

म X ध नि X रि ग

ग म X ध नि X रि

रि ग म X ध नि X सपहीनाः।]

sa X ga ma pa dha ni
ni sa X ga ma pa dha
dha ni sa X ga ma pa
pa dha ni sa X ga ma
ma pa dha ni sa X ga
ga ma pa dha ni sa X
X ga ma pa dha ni sa

(*Tānas*) devoid of *ṛṣabha*.

sa ri ga ma X dha ni
ni sa ri ga ma X dha
dha ni sa ri ga ma X
X dha ni sa ri ga ma
ma X dha ni sa ri ga
ga ma X dha ni sa ri
ri ga ma X dha ni sa

(*Tānas*) devoid of *pañcama*.

sa ri ga ma pa dha X
X sa ri ga ma pa dha
dha X sa ri ga ma pa
pa dha X sa ri ga ma
ma pa dha X sa ri ga
ga ma pa dha X sa ri
ri ga ma pa dha X sa

(*Tānas*) devoid of *niṣāda*.
Thus end the *ṣāḍava* [*tānas*].

X ri ga ma X dha ni
ni X ri ga ma X dha
dha ni X ri ga ma X
X dha ni X ri ga ma
ma X dha ni X ri ga
ga ma X dha ni X ri
ri ga ma X dha ni X

(*Tānas*) devoid of *sa-pa*.

स रि X म प ध X
[X स रि X म प ध]
ध X स रि X म प
प ध X स रि X म
म प ध X स रि X
[X म प ध X स रि]
रि X म प ध X स निगहीनाः।

स X ग म X ध नि
नि स X ग म X ध
ध नि स X ग म X
[X ध नि स X ग म]
म X ध नि स X ग
ग म X ध नि स X
[X ग म X ध नि स] परिहीनाः। इत्यौडुवाः। योगाः।

[अथ] मध्यमग्रामे—

म प ध नि X रि ग
ग म प ध नि X रि
रि ग म प ध नि X
[X रि ग म प ध नि]
नि X रि ग म प ध
ध नि X रि ग म प
प ध नि X रि ग म षड्जहीनाः।

म प ध नि स X ग
ग म प ध नि स X
[X ग म प ध नि स]
स X ग म प ध नि
नि स X ग म प ध
ध नि स X ग म प
प ध नि स X ग म रिहीनाः।

sa ri X ma pa dha X
X sa ri X ma pa dha
dha X sa ri X ma pa
pa dha X sa ri X ma
ma pa dha X sa ri X
X ma pa dha X sa ri
ri X ma pa dha X sa

(*Tānas*) devoid of *ni-ga*.

sa X ga ma X dha ni
ni sa X ga ma X dha
dha ni sa X ga ma X
X dha ni sa X ga ma
ma X dha ni sa X ga
ga ma X dha ni sa X
X ga ma X dha ni sa

(*Tānas*) devoid of *pa-ri*.
Thus end the *auḍuva* (*tānas*).
(Thus is the) total (of *tānas* in *ṣaḍja-grāma*).

After this (the *tānas*) in *madhyama-grāma*.

ma pa dha ni X ri ga
ga ma pa dha ni X ri
ri ga ma pa dha ni X
X ri ga ma pa dha ni
ni X ri ga ma pa dha
dha ni X ri ga ma pa
pa dha ni X ri ga ma

(*Tānas*) devoid of *ṣaḍja*.

ma pa dha ni sa X ga
ga ma pa dha ni sa X
X ga ma pa dha ni sa
sa X ga ma pa dha ni
ni sa X ga ma pa dha
dha ni sa X ga ma pa
pa dha ni sa X ga ma

(*Tānas*) devoid of *ri*.

म प ध नि स रि X
[X म प ध नि स रि]
रि X म प ध नि स
स रि X म प ध नि
नि स रि X म प ध
ध नि स रि X म प — गहीनाः [इति षाडवाः।]

म प X नि स X ग
ग म प X नि स X
[X ग म प X नि स]
स X ग म प X नि
नि स X ग म प X
[X नि स X ग म प]
प X नि स X ग म — धरिहीनाः

म प ध X स रि X
[X म प ध X स रि]
रि X म प ध X स
स रि X म प ध X
[X स रि X म प ध]
ध X स रि X म प
प ध X स रि X म — निगहीनाः । इत्यौडुविताः ।

[मूर्छनातानयोर्भेदः]

[अनु. ४५]

[23]ननु मूर्छनातानयोः को भेदः? उच्यते—

मूर्छनातानयोर्नार्थान्तरत्वमिति[24] विशाखिलः । एतच्चा-

[25]योः अणुत्वा. ०श्राङ्० [26]०न्न

०नुनुत्वा

सङ्गतम्।[27] संग्रहश्लोके तु मूर्छनातानयोर्भेदस्य प्रतिपादितत्वात्।

[28]तत् कथम्? [[29]आरोहावरोहक्रमयुक्तः स्वरसमुदायो]

ma pa dha ni sa ri X
X ma pa dha ni sa ri
ri X ma pa dha ni sa
sa ri X ma pa dha ni
ni sa ri X ma pa dha
dha ni sa ri X ma pa
pa dha ni sa ri X ma

(*Tānas*) devoid of *ga*.
[Thus end the *ṣāḍava* (*tānas*)]

ma pa X ni sa X ga
ga ma pa X ni sa X
X ga ma pa X ni sa
sa X ga ma pa X ni
ni sa X ga ma pa X
X ni sa X ga ma pa
pa X ni sa X ga ma

(*Tānas*) devoid of *dha-ri*.

ma pa dha X sa ri X
X ma pa dha X sa ri
ri X ma pa dha X sa
sa ri X ma pa dha X
X sa ri X ma pa dha
dha X sa ri X ma pa
pa dha X sa ri X ma

(*Tānas*) devoid of *ni-ga*.
Thus end the *auḍuvita* (*tānas*)

[The distinction between *mūrchanā* and *tāna*]

(Anu. 45)

But what is the difference between *mūrchanā* and *tāna*? It is being answered - there is no difference between the *artha* (content) of *mūrchanā* and *tāna*, thus (said) Viśākhila; and this is incoherent, because the distinction between

मूर्छनेत्युच्यते, [30]तानस्त्वारोहक्रमेण भवतीति भेदः।
०नाऽऽरोह० नोऽवरोहक्रमेण

[तानानां यज्ञनामानि]

अधुना तानानां यज्ञनामानि कथ्यन्ते—

अग्निष्टोमोऽत्यग्निष्टोमो वाजपेयोऽथ षोडशी।
पुण्डरीकोऽश्वमेधश्च राजसूयश्च सप्तमः॥१०४॥

॥ इति षड्जहीनषाडवताननामानि ॥[31]

[32]स्विष्टकृद् [33]बहुसौवर्णो गोसवश्च महाव्रतः।
—तृड् ०हुः सु०
विश्वजिद् [34]ब्रह्मयज्ञश्च प्राजापत्यस्तथैव च॥१०५॥
बहु०

॥ इति ऋषभहीनषाडवताननामानि ॥

अश्वक्रान्तो रथक्रान्तो विष्णुक्रान्तस्तथैव च।
सूर्यक्रान्तो गजक्रान्तो [35]बलिभिन्नागयज्ञकः॥१०६॥
वलतीनाम वज्रकौ

॥ इति पञ्चमहीनषाडवताननामानि ॥

[36]चातुर्मास्योऽथ [37]संस्थाऽऽख्यः [38]शस्त्रश्चैवोक्थकस्तथा।
०सिक० संज्ञश्च ०कोत्थ०
सौत्रामणिश्च चित्रा च उद्भिद्यागश्च सप्तमः॥१०७॥
[39]०णी च पि०

॥ इति निषादहीनषाडवताननामानि ॥

॥ इति षड्जग्रामे षाडवताननामानि अष्टाविंशतिः ॥

सावित्री [40]चार्धसावित्री सर्वतोभद्र एव च।
०द्य०
[[41]आदित्यानामयनश्च गवामयननामकः।]
[42]सर्पाणामयनः षष्ठः सप्तमः कौणपायनः॥१०८॥
०र्पोयजनसंज्ञश्च तथा वैकुण्ठवायनः

॥ इति मध्यमग्रामे षड्जहीनताननामानि ॥

mūrchanā and *tāna* has been expounded in the recaptulatory verse (*saṃgraha-śloka*).[37] How is that (the difference)? The group of *svaras* that is arranged in the ascending and descending order is spoken of as *mūrchanā*, whereas *tāna* is with the ascending order, this is the distinction.[38]

[The *Yajña*-names of *Tānas*]

Now the *yajña*-names[39] of *tānas* are being spoken of—

Agniṣṭoma, atyagniṣṭoma, vājapeya, then *ṣoḍaśī, puṇḍarīka, aśvamedha* and *rājasūya* is the seventh one. (104)

Thus are the names of *ṣāḍava tānas* devoid of *ṣaḍja*.

Sviṣṭakṛt, bahusauvarṇa, gosava, mahāvrata, viśvajit, brahmayajña as well as *prājāpatya*. (105)

Thus end the names of *ṣāḍava tānas* devoid of *ṛṣabha*.

Aśvakrānta, rathakrānta as well as *viṣṇukrānta, sūryakrānta, gajakrānta, balibhit* (and) *nāgayajña*. (106)

Thus end the names of *ṣāḍava tānas* devoid of *pañcama*.

Cāturmāsya and then the one named *saṃsthā, śastra* and *ukthaka, sautrāmaṇi, citrā* and the seventh one is *udbhidyāga*. (107)

Thus end the names of *ṣāḍava tānas* devoid of *niṣāda*.

Thus end the names of twenty-eight *ṣāḍava tānas* in *ṣaḍjagrāma*.

Sāvitrī, ardhasāvitrī and *sarvatobhadra*, [the *ayana* (place, path, movement) of *ādityas*, the *ayana* of cows] the *ayana* of snakes is the sixth one and the *ayana* of *kauṇapas* (demons) is the seventh one. (108)

अग्निचिद् द्वादशाहश्च उपांशुः सोम एव च।
[43]अश्वप्रतिग्रहो बर्हिस्तथाऽभ्युदय इत्यपि।।१०९।।
०ग्राहोद्वही०

।। इति ऋषभहीनताननामानि ।।

सर्वस्वदक्षिणो दीक्षा सोमः समिधसंज्ञकः।
स्वाहाकारस्तनूनपात्[44] ततो गोदोहनस्तथा।।११०।।
०श्च ०श्च ०था

।। इति गान्धारहीनताननामानि ।।

।। इति मध्यमग्राम एकविंशतिः षाडवताननामानि ।।

।। इत्येवमुभयग्रामाश्रितान्येकोनपञ्चाशत्ताननामानि ।।

इडा पुरुषमेधश्च श्येनो वज्र[45] इषुस्तथा।
०डस्यः यज्ञ
अङ्गिराः [46]कङ्कसंज्ञश्च षड्जग्रामेऽपि चौडुवाः।।१११।।
कस

।। इति षड्जपञ्चमहीनताननामानि ।।

अग्निष्टोमोऽथ दर्शश्च नान्दी वै [48]पौर्णमासिकः।
[47]ज्योति० पू०
अश्वप्रतिग्रहो रात्रिस्तथा [49]सौभरको मतः ।।११२।।
कौ० ०तो

।। इति गान्धारनिषादहीनताननामानि ।।

सौभाग्यकृच्च[50] [51]कारीरी शान्तिकृत् पुष्टिकृत्तथा।
कश्च शा ०रि०
वैनतेयो भवेदेव उच्चाटनवशीकृतौ।।११३।।

।। इति पञ्चमर्षभहीनताननामानि ।।

।। इति षड्जग्राम औडुविताननामानि एकविंशतिः।।

Thus end names of the *tānas* devoid of *ṣadja* in *madhyamagrāma*.

Agnicit, *dvādaśāha*, *upāṃśu* and *soma* itself, *aśvapratigraha*, *barhi* and also *abhyudaya*. (109)

Thus end the names of *tānas* devoid of *ṛṣabha*.

Sarvasvadakṣiṇa, *dīkṣā*, *soma*, the one named *samidha*, *svāhākāra*, *tanūnapāt* and then *godohana*. (110)

Thus end the names of *tānas* devoid of *gāndhāra*.

Thus end the twenty-one names of *ṣāḍava tānas* in *madhyamagrāma*.

Thus end the names of forty-nine (*ṣāḍava*) *tānas* seated in the two *grāmas*.

Iḍā, *puruṣamedha*, *śyena*, *vajra* and *iṣu*, *aṅgirāḥ* and the one named *kaṅka* are the *auḍava* (*tānas*) in *ṣadjagrāma*. (111)

Thus end the names of *tānas* devoid of *ṣadja* and *pañcama*.

Agniṣṭoma and then *darśa*, *nāndī*, *paurṇamāsika*, *aśva-pratigraha*, *rātri* and *saubharaka* is known. (112)

Thus end the names of *tānas* devoid of *gāndhāra* and *niṣāda*.

Saubhāgyakṛt, *Kārīrī*, *śāntikṛt*, *puṣṭikṛt* and *vainateya* is definitely there (and then), *uccāṭana* and *vaśīkṛt*. (113)

Thus end the name of *tānas* that are devoid of *pañcama* and *ṛṣabha*.

Thus end the twenty-one names of *auḍavita tāṇas* in *ṣadjagrāma*.

त्रैलोक्यमोहनो52 वीरः कन्दर्पबलशातनः 53।

धी० ०सा०

शङ्खचूडो54 गजच्छायो रौद्रौऽसौ विष्णुविक्रमः ॥११४॥

०पूगो

॥ इति मध्यमग्रामे धैवतर्षभहीनौडुवितताननामानि ॥

भैरवः 55 कामदश्चैवावभृथो56ऽष्टकपालकः।

क्रा० आकुष्टोऽब्जश्च०

57 स्विष्टकृच्च 58वषट्कारः सप्तमो 59मोक्षदः स्मृतः ॥११५॥

सृष्टिकृद् वर्षकान्तारः रक्षितः

॥ इति मध्यमग्रामे निगहीनौडुवितताननामानि ॥

॥ इति मध्यमग्राम औडुवितताननामानि चतुर्दश ॥

(इत्येवमुभयग्रामाश्रितानि पञ्चत्रिंशदौडुवितताननामानि)

[अनु० ४६]

उभयग्रामिक्यौडुविताः पञ्चत्रिंशद् भवन्ति। षाडवा औडुविताश्च मिलित्वा चोभयग्रामिकास्तानाश्चतुरशीतिर्भवन्ति।

[अनु० ४७]

इदानीं साधारणकृता मूर्च्छनास्तु ख्यातुमाह—साधारणस्वरौ निषादगान्धारवन्तौ। तदादिकृतास्तत्रैवान्तर्भूता [:] साधारणमूर्च्छना

60०दिवि०

भवन्ति। कुतः? स्वरात्मकत्वान्मूर्च्छनानां 61तानसाधारणतापि

०ति ०ना०

साधारणेनैव गतार्था।

इत्येवं च मया प्रोक्ता मूर्च्छनास्तु चतुर्विधाः ॥११६॥

[तानानां प्रयोगः]

[अनु० ४८]

कथमेषां तानानां प्रयोगः कार्य इति चेत्62? उच्यते - द्विविधस्तानप्रयोगः प्रवेशेन निग्रहेण च। प्रवेश ऋषभापेक्षया षड्जस्याधरीभूतस्य

०शो 63ह्य०

लोपनीयस्य विप्रकर्षः64 पीडनम् ऋषभापादनम् इति यावत्।

०र्ष ०वदा०

Trailokyamohana, vīra, kandarpabalaśātana, śaṅkhacūḍa, gajacchāya, raudra and *viṣṇuvikrama.* (114)

Thus end the names of *auḍava tānas* devoid of *dhaivata* and *ṛṣabha* in *madhyama-grāma.*

Bhairava, kāmada and *avabhṛtha, aṣṭakapālaka, sviṣṭakṛt, vaṣaṭkāra* and the seventh is known as *mokṣada.* (115)

[Thus end the names of *auḍuvita tānas* devoid of *ni* and *ga* in *madhyama-grāma.*]

Thus end the fourteen names of *auḍuvita tānas* in *madhyamagrāma.*

[Thus end the thirty-five names of *auḍuvita tānas* seated in the two *grāmas.*]

(Anu. 46)

The *auḍuvita* (*tānas*) of both the *grāmas* are thirty-five. The *ṣāḍava* and *auḍuva* (*tānas*) of both the *grāmas* taken together are eithty-four *tānas.*

(Anu. 47)

Now in order to explain *sādhāraṇakṛtā mūrchanās* he (the author) has said - *sādhāraṇa svaras* are *gāndhāra* and *niṣāda. Sādhāraṇā mūrchanās* are those that begin with them[40] (*gāndhāra* and *niṣāda* in their *sādhāraṇa* states as *antara* and *kākalī*) and they are included in the same (*mūrchanās* of *gāndhāra* and *niṣāda*). How? The *sādhāraṇatā* (commonness) of *mūrchanās* with *tānas* is implied in or already expressed through '*sādhāraṇa*' (the term forming part of the name of the fourth type of *murchanā* viz. *sadharaṇakṛtā*).

And thus I have spoken of the fourfold *mūrchanās.* (116)

[The performance of *tānas*]

(Anu. 48)

How should the performance of these *tānas* be made, if this be asked, it is being answered. The performance[41] of *tāna* is twofold viz. with *praveśa* (lit. entering) and *nigraha* (lit. restraint).

Praveśa is the *viprakarṣa* (augmentation) of *ṣadja* that is lower and has to be omitted i.e. it (*ṣadja*) is made to attain (the position of) *ṛṣabha.* Thus is the *praveśa* through *viprakarṣa.* With *mārdava* (lit. softening) it is thus: the same

इति विप्रकर्षेण प्रवेशनम्[65]।

०शेन

मार्दवेन यथा— तस्यैव षड्जस्य निषादापेक्षया उत्तरीभूतस्य मार्दवं

[66]नाय

शिथिलीकरणं निषादापादनम् इति द्विविधं प्रवेशनम्।

०द० ०दा० [67]यावत्। इति द्विविधः प्रवेशः

[अनु० ४९]

[68]निग्रहस्त्वनन्तरस्वरपरित्यागोऽसंस्पर्शनम्।

०रः स्वपरित्यागास्पदं दर्शनम्

प्रयोगस्तु यथा—सा सा ग रि, पा पा मा रि।

तथा चाह भरतः —

[69]"द्विविधा तानक्रिया तन्त्र्यां प्रवेशनं निग्रहस्तथा। तत्र प्रवेशनमधर-

०याः

स्वरप्रकर्षादुत्तरस्वरमार्दवाद्वा। निग्रहश्चासंस्पर्शः।"

०श्चाह ०सं

दत्तिलेनाप्युक्तम् —

"तानक्रिया द्विधा तन्त्र्यां प्रवेशान्निग्रहात्तथा।

प्रवेशो ध्वनिसादृश्यमसंस्पर्शस्तु निग्रहः।"

[70]तत्र प्र० ध्वन्यैक्यम० [दत्तिलम् ३६]

[अनु० ५०]

ननु त्रिषु स्थानेषु स्वरप्रयोग इत्युक्तं काकुविधाने। तत्र कतमं स्वर—

[71]०री पि०

सप्तकमवलम्ब्य मूर्छना कार्येति ये संशेरते तान् प्रत्याह— मध्यम-

[72]०ध्य०

सप्तकेन मूर्छनानिर्देशो भवति मन्द्रतारसंसिद्ध्यर्थम्। कुतः ? मध्यम-

०शः [73]कार्यो

[74]ताव (?)

सप्तकस्याविनाशित्वादित्यर्थः। भरतेनाप्युक्तम् -

[75]"मध्यमस्वरेण [वैणेन] मूर्छना-निर्देशो भवत्यविनाशित्वान्मध्यमस्य

निग्रहे पर्यग्रहे वा।"

०रि०

ṣadja which is higher than *niṣāda* (is subjected to) *mārdava* or loosening i.e. it is made to attain (the position of) *niṣāda;* thus is the twofold *praveśa* i.e. the act of the lower or higher *svara* being made to 'enter' or merge into the higher or lower *svara* respectively.[42]

[Anu. 49]

Nigraha is, on the other hand, the omission or 'non-touching' of the immediate *svara*. The performance or usage is thus - *sā sā gari, pā pā mari*

Similarly has said Bharata -

"There is twofold *kriyā* (lit. performance) of *tāna* on the string (in the *vīṇā*); viz. *praveśa* (lit. entering) and '*nigraha*' (lit. restraint). Out of these (two), *praveśa* (takes place) on account of the *prakarṣa* (augmentation) of the lower *svara* or by the *mārdava* (lowering) of the higher *svara*. And *nigraha* is 'non-touching'."

Dattila has also said -

"There is twofold *kriyā* (action or performance) of *tāna* on the string; viz. on account of *praveśa* and *nigraha*. *Praveśa* is the similarity (rather identity) of sound; *nigraha* on the other hand, is 'non-touching'."

[*Dattilam* 36]

(Anu. 50)

But it is said in the prescription of *kāku*[43] that *svaras* are (to be) performed in the three *sthānas* (registers) Out of them which heptad of *svaras* should be resorted to for making *mūrchanā*? Those who harbour a doubt like this, he (the author) has said unto them - for the sake of the demonstration of *mandra* (low) and *tāra* (high) the *mūrchanās* are indicated in (lit. with) the middle heptad. How? On account of the indestructibility of the middle heptad, this is the purport. Bharata has also said, "on account of the indestructibility of *madhyama* in *nigraha*[44] (acceptance in totality) or *paryagraha*[45] (non-acceptance in totality i.e. partial acceptance), the *mūrchanās* are indicated in the *madhyama svara* of the *vīṇā*.

[अनु. ५१]

ननु मध्यमसप्तकेन मूर्च्छनानिर्देशः क्रियते यदि तदा किमुक्तं मध्यमेन स्वरेणेति? सत्यमुक्तम्। स्वरजात्यपेक्षया एकवचनम्।[76] कण्ठ्ये स्वरे
०र्ण्ये

मूर्च्छना कार्येति भावः। वैणग्रहणं च शरीरे अप्रकीर्तितस्यापि स्थानस्य
०तितः तस्यापि

लाभार्थम्।

[अनु० ५२]

ननु षाडवौडुविते क्रियमाणे मूर्च्छनाप्रत्यभिज्ञानमस्ति वा न वा? अस्त्येव मूर्च्छनाप्रत्यभिज्ञानमिति। तथा चाह दत्तिलः —

"एवं कृतेऽपि तानत्वे गणयित्वा विनाशिनम्।
०श०

[77]विद्वानेतावतिथ्येषा मूर्च्छनेत्यवधारयेत्॥"
द्य ते

[दत्तिलम् ३७]

[अनु० ५३]

[78]ननु प्रथमायां सप्तम्यां च मूर्च्छनायां षड्जे लुप्ते रिगमपधनीति
०ज

एकमेव रूपं भवति, तत्र न ज्ञायते विशेषः। सत्यम्, भेदो नास्ति। वस्तुगणने पुनरस्त्येव भेदः, मन्द्रतारकृतो भेदः।

[अनु० ५४]

[79]इदं तु प्रयोक्तृश्रोतृसुखार्थमेव मूर्च्छना-तानान्यत्वमुक्तम्। तानप्रयोजनमपि त्रिस्थानप्राप्त्यर्थमित्युक्तम्।
माना०

[अनु० ५५]

ननु मूर्च्छनास्तावज्जातिरागेषूपयोगिन्य इति युक्तं तासां कथनम्,
[80]०गभाषादिषूप०

तानास्तु [81]कुत्रोपयुज्यन्ते? उच्यते-

द्वयोर्ग्रामयोर्जातिरागान्यत्वप्रतिपादनार्थं प्रयोगस्तानानाम्।

यद्वा [82]नष्टोद्दिष्टसंख्यासिद्ध्यर्थं प्रयोगस्तानानाम्।
०त्रन्द्रष्ट०

(Anu. 51)

But if the indication of *mūrchanās* is done with the middle heptad, then why has it been said to be (done) with *madhyama svara* ? Truly has this been said. The use of singular number is in relation with the *jāti* (species) of *svara*. The purport is that the '*mūrchanā*' should be made in the *kaṇṭhya svara* (the tonal range of the voice). The inclusion of the adjective *vaiṇa*[46] (pertaining to *vīṇā*) (for *svara*) is in order to encompass the *sthāna* (register or range) that could not be described in the body (human voice).

(Anu. 52)

But when the (process of) *ṣāḍavita* and *auḍuvita* is being undertaken, then does the recognition of the (original) *mūrchanā* exist or does it not exist ? The recognition of the (original) *mūrchanā* is certainly there. Similarly has said Dattila -

"When the *tāna* is made in this manner (by omission of the prescribed *svaras*), the knowledgeable one should ascertain, by counting the perishable (omitted) *(svara)*, that this *mūrchanā* is this-manieth."

[*Dattilam* 37]

(Anu. 53)

But when *ṣaḍja* is omitted in the first and seventh *mūrchanā*, both take an identical form viz. *ri-ga-ma-pa-dha-ni*, there the distinction (between the two) is not evident. True, there is no difference. If the components are counted, there surely is a difference; the difference is created by *mandra* and *tāra*.[47]

(Anu. 54)

This distinction of *mūrchanā* and *tāna* has been spoken of merely for the sake of the convenience of the performer and the listener.[48] The objective of *tāna* has also been said to be for the sake of the attainment of the three registers.

(Anu. 55)

But *mūrchanās* are useful in *jātis* and *rāgas*, hence their treatment is justified, where are the *tānas* to be used ? It is being answered. The *tānas* are useful for the sake of bringing out the difference between *jātis* and *rāgas* of both the *grāmas* (i.e. between those of one *grāma* and the other).[49] Or, the use of *tānas* is for the sake of the demonstration of the number of *naṣṭa* (lit. lost) and *uddiṣṭa* (lit. enumerated) (varieties of *tānas*).[50]

[अनु॰ ५६]

कूटतानानां सहस्राणि पञ्च त्रयस्त्रिंशदधिकानि निष्पद्यन्ते।

०मस्त्रि०

दत्तिलेनाप्युक्तम्—

[83]"पूर्णाः पञ्च सहस्राणि त्रयस्त्रिंशच्च संख्यया।

०र्णः, मसह०

कथयन्ति प्रतिग्राममुपायो गणनेऽधुना।"

पयोगेन नैधुन दत्तिलम् ३९]

गणनाऽत्र परेण तानप्रयोगेण पूर्वस्तानप्रयोगो हन्यते। तथा चाह

०मा०

दत्तिलः —

"हन्यादनन्तरायेण पूर्वा यस्य क्रमोत्क्रमात्।

गुणकारसमास्तत्र क्रमाः[84] शेषाः स्युरुत्क्रमाः।"

माच्छे० दत्तिलम् ४०]

[अनु॰ ५७]

इदानीं गुणनोपायं कथयति— द्वाभ्यां पराभ्यामेकः पूर्वो [85]हन्येत

०रे०

द्वावेव भवतः। तौ च द्वौ त्रिभिर्हतौ षड् भवतः । ते [च षट्]

०त्वा ०न्ति

चतुर्हताश्चतुर्विंशतिर्भवन्ति। सा चतुर्विंशतिः पञ्चभिर्हता शतं विंशत्यधिकं भवति। विंशत्यधिकं शतं षड्भिर्हतं शतानि सप्त-विंशत्यधिकानि भवति।

०न्ति

तानि सप्तभिर्हतानि पञ्चसहस्राणि चत्वारिंशदधिकानि भवन्ति।

[अनु॰ ५८]

तत्र क्रमकृतांस्तान् स्फोटयित्वा ह्युत्क्रमकृतानि कूटतानानां सप्त-स्वरप्रयोगात् पञ्चसहस्राणि त्रयस्त्रिंशदधिकानि भवन्ति। प्रस्तारो यथा—

नत्र षड्जस्वरस्य स इत्येकः क्रमः। ऋषभस्य सरीत्येक एव क्रमः। रिस इति च व्युत्क्रमो द्वितीयः। गान्धारस्य सरिगेत्येकः क्रमः। गरिसेत्यादयो

०मे ०त्यतः

(Anu. 56)

The *Kūṭa-tānas* are five thousand and thirty-three in total. Dattila has also said-

"The *pūrṇa* (complete i.e. heptatonic) (*tānas*) are five thousand and thirty-three in each *grāma*; now they speak about the method of their numeration or calculation."

[*Dattilam* 39]

Here the calculation is (thus) — the earlier *tāna-prayoga*[51] (number of *tānas*) is multiplied by the later or next *tāna-prayoga*[52] (number of *svaras* constituting the *tāna*). Similarly has said Dattila -

"One should multiply the earlier (numbers) (with the later number of the *svaras* of a *tāna*), taken without any omission, the resulting number would be constituted of *kramas*[53] (original order or combinations) and *utkramas*[54] (changed order or permutations) (of the later i.e. last number of the series); out of this (aggregate number obtained by multiplication) the *kramas* (*tānas* in the original order) are equal to the multiplicator[55] (*guṇakāra* or *guṇaka* i.e. the last number of the series) and the remainder will be the number of *utkramas*[56] (permutations)".

[Anu. 57]

Now he (the author) speaks about the process of multiplication—one should multiply the number one (of the) earlier one i.e. of the first *tāna* of one *svara* with the number two (of the) later (*tāna* of two *svaras*) and the result is two itself. Those two multiplied by three (the number of *svaras* in the next *tana*) become six. Those [six] multiplied by four (the number of *svaras* in the next *tāna*) become twenty-four. That (group of) twenty-four multiplied by five (the number of *svaras* in the next *tāna*) becomes one hundred and twenty. This (group of) one hundred and twenty, multiplied by six (the number of *svaras* in the next *tāna*) becomes seven hundred and twenty. The (seven hundred and twenty) multiplied by seven (the number of *svaras* in the next *tāna*) become five thousand and forty.

[Anu. 58]

Out of these (5040), subtracting the seven that are made up of *krama* (original order), the *kūṭa-tānas* (permutations) born of the use of seven *svaras* are five thousand and thirty-three.

The *prastāra* is thus -

Out of them (seven *svaras*) the *svara* *ṣaḍja* has only one order as *sa*. *ṛṣabha* (added to *ṣaḍja*) has only one *krama* (original order) as *sa* - *ri*; the second is the *vyutkrama* (reverse order) as *ri* - *sa*. *Gāndhāra* (added to *sa* - *ri*) has one

व्युत्क्रमाः पञ्च। गरिस गसरि रिगस [रिसग] सगरि इति व्युत्क्रमेण
रिगस गसरि

कूटतानाः पञ्च। तदेवं गान्धारस्य षट् तानाः।
०ञ्चम (?)

एवं मध्यमस्य सरिगमेत्येकः क्रमः। मगरिसेत्येवमादयस्त्रयो-
०यो- -

विंशतिरुत्क्रमाः। तद्यथा—[86]मगरिस, मगसरि, मरिगस, मरिसग, मसगरि, मसरिग इति मध्यमपूर्वाः षट् तानाः व्युत्क्रमकृताः। एवं गान्धारर्षभषड्जानां प्रत्येकं षट् ताना भवन्ति मिलित्वा चतुर्विंशतिर्भवन्ति।

एवं पञ्चमस्य सरिगमपेत्येक एव क्रमः। पमगरिसेत्यादिव्युत्क्रमकूटतानानां शतमेकोनविंशतिर्भवन्ति। तद्यथा— सरिगमप, पमगरिस। पमगरिसानां प्रत्येकं चतुर्विंशतिर्भवन्ति, मिलित्वा विंशत्यधिकं शतं भवति। एवं धैवतस्य सरिगमपधेत्येकः क्रमः। धपमगरिसेति व्युत्क्रमः। धपमगरिसानां प्रत्येकं विंशत्यधिकं [शतं] भवति, मिलित्वा सप्तशतानि विंशत्यधिकानि भवन्ति। एवं निषादस्यापि सरिगमपधनीत्येकः क्रमः। निधपमगरिसेति व्युत्क्रमः। निधपमगरिसानां प्रत्येकं सप्तशतानि विंशत्यधिकानि भवन्ति, मिलित्वा पञ्चसहस्राणि चत्वारिंशच्च भवन्ति।

[अनु० ५९]

तदेवमेतेषां स्वराणां तानविधानं षट्षष्टितन्त्र्यां शततन्त्र्यां चोपलभ्यते।
०न् ०ना

तयोः स्वमानानि मध्यमादीनि ।
०भावा ऋ (?म) ०नां

(तत्र) कूटतानभेदप्रदर्शनमिह न कृतमतिप्रसङ्गनिवृत्त्यर्थम् । एतेनैव क्रमेण बुद्धिमद्भिः स्वयमेव लक्षणीयमिति।

[अनु० ६०]

[87] तदेषां तानानां प्रयोजनं [88] [स्थान-] प्राप्त्यर्थमुक्तम् [89]स्थानानि त्रीण्युक्तानि काकुविधौ, व्यस्तानि षट्षष्टिं विद्या [न्] मन्द्रादिसिद्धये।
०रुविधो स्व्य०

krama as *sa - ri - ga*. *Vyutkramas* (permutations) are five beginning with *ga - ri - sa*; *ga - sa - ri*, *ri - ga - sa*, [*ri - sa - ga*,] *sa - ga - ri* — thus are the five *kūṭa-tānas* formed by *vyutkrama* (permutation or change of order). Thus there are six *tānas* of *gāndhāra* (alongwith the preceding two *svaras* viz. *sa - ri*).

Similarly, there is only one *krama* (original order) of *madhyama* (added to the preceding three *svaras*) as *sa - ri - ga - ma*; there are twenty-three *utkramas* beginning with *ma - ga - ri - sa*. That is thus - *ma - ga - ri - sa*, *ma - ga sa - ri*, *ma - ri - ga - sa*, *ma - ri - sa - ga*, *ma - sa - ga - ri*, *ma - sa - ri - ga* thus are the six *tānas* beginning with *madhyama*, formed by *vyutkrama*. Similarly, there are six *tānas*, each beginning with *gāndhāra*, *ṛṣabha* and *ṣaḍja* and taken together they are twenty-four.

Similarly, there is only one *krama* (original order) of *pañcama* (along with its four preceding *svaras*). The *kūṭa-tānas* beginning with *pa - ma - ga - ri - sa* (formed by) *vyutkrama* are one hundred and nineteen. That is thus - *sa - ri - ga - ma - pa*, *pa - ma - ga - ri - sa*. Each one of *pa - ma - ga - ri - sa* has twenty-four (varieties beginning with it), taken together they become one hundred and twenty. Similarly, *dhaivata* has one *krama* (original order along with its preceding five *svaras*) as *sa - ri - ga - ma - pa - dha*, *dha - pa - ma - ga - ri - sa*, this is the *vyutkrama* (reverse order). Each one of *dha - pa - ma - ga - ri - sa* becomes [one hundred] and twenty (through *kūṭa-tānas*); taken together (the *kūṭa-tānas*) become seven hundred and twenty. Similarly, there is only one *krama* of *niṣāda* (alongwith its six preceding *svaras*) as *sa - ri - ga - ma - pa - dha - ni*. *Ni - dha - pa - ma - ga - ri - sa* is the *vyutkrama*. Each one of *ni - dha - pa - ma - ga - ri - sa* becomes seven hundred and twenty (through *kūṭa-tānas*); taken together they become five thousand and forty.

(Anu. 59)

Thus the *tāna-vidhāna* (performance of *tānas*) of *svaras* is found on the (*vīṇās* having) sixty-six strings or hundred strings. The measurements of these two (*vīṇās*) are middle and the like (?)[57]. Here the demonstration of these *kūṭa-tānas* has not been made on these (*vīṇās*) in order to avoid a digression; by this order itself, it (the demonstration) should be understood by the wise ones on their own.

(Anu. 60)

The objective of these *tānas* has been said to be for the sake of the attainment of [*sthānas* (registers)]. *Sthānas* (registers) are said to be three in

तस्माद् यत्किञ्चिद् गीयते तन्मध्यमध्वनिविशेषैः
कण्ठध्वनिभिर्मन्द्रतारव्यवस्थासिद्ध्यर्थमेव।
चतुर्विधा मया प्रोक्ता मूर्छनाः सप्तस्वरात्मिकाः।

[द्वादशस्वरमूर्छनाः]

इदानीं तु प्रवक्ष्यामि द्वादशस्वरमूर्छनाः ॥११७॥

१०म ११ ०नाम्

[अनु० ६१]

तत्र मूर्छनानिर्देशः स्थानत्रितयप्राप्त्यर्थमिति वचनात्
मन्द्रतारसिद्ध्यर्थमिति वचनाच्च द्वादशस्वरसम्पन्ना मूर्छना द्रष्टव्याः
प्रयोगकाले। तथा चाह कोहलः —

"योजनीयो बुधैर्नित्यं क्रमो लक्ष्यानुसारतः।
संस्थाप्य मृर्छनां जातिरागभाषादिसिद्धये" ॥१२

०ना

नन्दिकेश्वरेणाप्युक्तम्—
"द्वादशस्वरसम्पन्ना ज्ञातव्या मूर्छना बुधैः।
जातिभाषादिसिद्ध्यर्थं तारमन्द्रादिसिद्धये।"

[अनु० ६२]

यद्यप्याचार्यैः१३ सप्तस्वरमूर्छनाः प्रतिपादिताः, स्थानत्रितयप्राप्त्यर्थं
०द्वा०
द्वादशस्वरैरेव मूर्छनाः प्रयुक्ताः। अन्यथा चोक्षषाडवे रिमा इति प्रयोगो
सा
न स्यात्। एवं च १४सति स रागः सिद्धो न स्यात्।
ग सिध्यान्त (?)
षाड्जीजातौ रिगमधनि प्रयोगस्तारमन्द्रको न
षड्ज०
स्यात्। अन्येषामपि रागाणां नाशंकरः प्रयोगः स्यात्। तेन सरिगम [प]
धन्याद्या मूर्छना धनि [सरि] गमपाद्याः। तद्यथा—
नि अन्या

धनिसरिगमपधनिसरिग ।	उत्तरमन्द्रा	[१]
निसरिगमपधनिसरिगम ।	रजनी	[२]
सरिगमपधनिसरिगमप ।	उत्तरायता	[३]
रिगमपधनिसरिगमपध ।	शुद्धषड्जा	[४]
गमपधनिसरिगमपधनि ।	मत्सरीकृता	[५]

the *kāku-vidhi* (prescription about *kāku*) (in *Nāṭyaśāstra* ?); considered separately, one should know them as sixty-six[58] for the sake of (the *sthānas*) *mandra* and the like. Hence whatever is sung is only for the sake of establishing the arrangement of *mandra* (low) and *tāra* (high) through the sounds of the voice that are particularised by medium sounds i.e. that belong to the medium category.[59]

I have spoken of the fourfold *mūrchanās* composed of seven *svaras*.

[The *mūrchanā* of twelve *svaras*]

Now I shall speak about the *mūrchanās* (composed) of twelve *svaras*. (117)

(Anu. 61)

Because the treatment of *mūrchanās* has been said to be for the sake of obtaining the three *sthānas* and it has also been said that this (treatment) is for the sake of establishing *mandra* and *tāra*, the *mūrchanās* should be observed as being composed of twelve *svaras* during performance.[60]

Similarly has said Kohala -

"The order (of *svaras*) should always be arranged by the wise according to *lakṣya* (practice) for the sake of the accomplishment of *jāti*, *rāga* and the like, after having established the *murchanā*."[61]

Nandikeśvara has also said—

"The *mūrchanās* should be known by the wise to be composed of twelve *svaras* (each) for the sake of the accomplishment of *jāti*, *bhāṣā* and the like and for the sake of the establishment of *tāra* (high), *mandra* (low) and the like."[62]

(Anu. 62)

Although *ācāryas* (teachers) have propounded *mūrchanās* of seven *svaras*, yet *mūrchanās* have been used only with twelve *svaras*, for the sake of obtaining the three *sthānas*; otherwise the usage *ri -ma* in *cokṣa* (*śuddha*) *ṣāḍava* could not have been there and if this were the case, that *rāga* could not be formulated. The usage of *ri - ga - ma - dha - ni* in *śādjā-jāti* could not be seated in *tāra* and *mandra*. The performance of other *rāgas* would also be destructive (of their proper form). Hence the *mūrchanās* beginning with *sa - ri - ga - ma - pa - dha - ni* begin with *dha - ni - sa - ri - ga - ma - pa* (when they are formed with twelve *svaras*). That is thus —[63]

dha-ni-sa-ri-ga-ma-pa-dha-ni-sa-ri-ga	*Uttaramandrā* (1)
ni-sa-ri-ga-ma-pa-dha-ni-sa-ri-ga-ma	*Rajanī* (2)
sa-ri-ga-ma-pa-dha-ni-sa-ri-ga-ma-pa	*Uttarāyatā* (3)
ri-ga-ma-pa-dha-ni-sa-ri-ga-ma-pa-dha	*Śuddhaṣadjā* (4)
ga-ma-pa-dha-ni-sa-ri-ga-ma-pa-dha-ni	*Matsarīkṛtā* (5)

मपधनिसरिगमपधनिस । अश्वक्रान्ता [६]
पधनिसरिगमपधनिसरि । अभिरुद्गता [७]

॥ इति षड्जग्रामे ॥

[अनु० ६३]

मध्यमग्रामेऽप्येवमेव मपधनिसरिगाद्या मूर्छना निसरिगमपधाद्या [:][95]रागकाले द्वादशस्वरमूर्छना अवगन्तव्याः । ताश्च षड्जग्रामे [?] मूर्छनासु अन्तर्गता ज्ञेयाः । तद्यथा—

निसरिगमपधनिसरिगम। सौवीरी [१]
सरिगमपधनिसरिगमप। हरिणाश्वा [२]
रिगमपधनिसरिगमपध। कलोपनता [३]
गमपधनिसरिगमपधनि। शुद्धमध्या [४]
मपधनिसरिगमपधनिस। मार्गी [५]
पधनिसरिगमपधनिसरि। पौरवी [६]
धनिसरिगमपधनिसरिग। हृष्यका [७]

॥ इति मध्यमग्रामे ॥

[इति ग्राममूर्छनाप्रकरणम्]

VI [वर्णालंकारप्रकरणम्]

[तत्र वर्णाः]

अतः परं प्रदर्श्यन्ते वर्णाश्चत्वार एव हि।
स्थायिसंचारिणौ चैव तथाऽऽरोह्यवरोहिणौ॥ ११८॥

[अनु० ६४]

ननु वर्णशब्देन किमुच्यते? वर्णशब्देन गानमभिधीयते। यत्र समाः स्वरा अनुपहतरूपास्तिष्ठन्ति तेभ्यो यद्गीतं वर्णाभिव्यक्तिकृद् यत्र पदे
त्

स वर्णः स्थायीत्युच्यते। यथा—

षाड्ज्यां सासासासा, मध्यमायां तु मामामामा इति।
षज्जा सारीसासारीसा
[1]षड्जात

यत्र गीते संचरन्ति स्वराः परस्परमन्त्यसहिताः।
०न्त०
एकैकशो [द्विशो] वा स संचारी वर्ण उच्यते॥ ११९ ॥

ma-pa-dha-ni-sa-ri-ga-ma-pa-dha-ni-sa *Aśvākrāntā* (6)
pa-dha-ni-sa-ri-ga-ma-pa-dha-ni-sa-ri *Abhirudgatā* (7)
Thus end (the *mūrchanās* with twelve *svaras*) in *ṣaḍjagrāma*.

(Anu. 63)

In *madhyamagrāma* also, it is the same; the *mūrchanās* beginning with *ma-pa-dha-ni-sa-ri-ga* begin with *ni-sa-ri-ga-ma-pa-dha* (when they are formed with 12 *svaras*). During the performance of *rāga, mūrchanās* should be known to be composed of twelve *svaras*. They should be known to be included in the *mūrchanās* of *ṣaḍjagrāma* (?).[64]

That is thus -

ni-sa-ri-ga-ma-pa-dha-ni-sa-ri-ga-ma. *Sauvīrī* (1)
sa-ri-ga-ma-pa-dha-ni-sa-ri-ga-ma-pa. *Hariṇāśvā* (2)
ri-ga-ma-pa-dha-ni-sa-ri-ga-ma-pa-dha. *Kalopanatā* (3)
ga-ma-pa-dha-ni-sa - ri-ga-ma-pa-dha-ni. *Śuddhamadhyā* (4)
ma-pa-dha-ni-sa-ri-ga-ma-pa-dha-ni-sa. *Mārgī* (5)
pa-dha-ni-sa-ri-ga-ma-pa-dha-ni-sa-ri. *Pauravi* (6)
dha-ni-sa-ri-ga-ma-pa-dha-ni-sa-ri-ga. *Hṛṣyakā* (7)

Thus end (the *mūrchanās* with twelve *svaras*) in *madhyamagrāma*.

[Thus ends the section on *grāma-mūrchanā*]

VI [Section on *Varṇas* and *Alaṅkāras*]
[The *Varṇas*]

After this (now) are demonstrated the *varṇas*[1] (patterns of melodic movement) that are verily four only; viz. *sthāyin* (steady), *sañcārin* (circulatory), *ārohin* (ascending) and *avarohin* (descending). (118)

(Anu. 64)

(Contention) what is spoken of by the word *varṇa*? (Answer) The act of singing[2] is spoken of by the word *varṇa*. Where *svaras* are equal[3] and stay unimpeded[4], the *gīta*[5] (melodic rendering) born out of them, that is the manifestor of *varṇa* (unit of melodic movement) in a given *pada*[6] (textual unit), that *varṇa* is called *sthāyin* (steady). Just as *sāsāsāsā* in the *ṣāḍjī* (*jāti*) and *māmāmāmā* in the *madhyamā* (*jāti*).

[अनु॰ ६५]

यथा मालवकैशिके— सासा सनि [प] पनिनिप निसा [सा] धरीपा पनि निनीत्येवमादिप्रकारेषु परस्परसंचारात्[3] ।

[अनु॰ ६६]

यत्र गेयाः स्वरा आरोहन्ति एकैकशः सान्तरा वा स वर्ण आरोहीत्युच्यते।
(र्वं ?)

यथा मालवपञ्चमे —पापस धरी सम रिपम मप मपध मामा पसारि सासम
गरि पम

मापा रिगा सा धनि पारि मम धनी नीनी पारि मम धनी पाधनि रिरिपा
म्म म्म

इति परस्परैकान्तरद्व्यन्तरस्वरारोहणादारोही।

अवरोहन्ति स्वरा यत्रैकेनैव क्रमेण तु।
स चावरोही शब्द्येत समश्चान्तरगः[4] स्वरः ॥१२०॥
ब्दे त ॰न॰ +

पामा मम गा गग मम मरि रिरि रि पा मा मम पपा पप प मामम
मध्यम प्र प्र प्र म्मि

निनि धध पप पम गगा रिरि निनिध पापा इति परस्परैकान्तर-
ध्र (?) म्र नाद्ध (?)

द्व्यन्तरस्वरावरोहादवरोहीति। अत एवोक्तम्—

शारीरस्वरसम्भूतास्त्रिस्थानगुणशोभिताः।
श॰ ॰ग॰
अमी वर्णास्तु विज्ञेया अलंकारादिसिद्धये ॥[5]

[ना. शा. २९. १७]

[अनु॰ ६७]

ननु कथं वर्णनिष्पत्तिः? उच्यते- यदा हि स्वरा वर्णकर्षमाकर्षयन्ति गीतवशात् स्थायित्वेन संचारित्वेन आरोहित्वेन अवरोहित्वेन तदा वर्णस्य निष्पत्तिः। यथा षाड्ज्यां स्थायी वर्णः —सासासा। संचारी यथा धैवत्यां धा धनी
॰ज्जा ॰र्णा ? ॰ता धध नी
नीप धा। आरोही नन्दयन्त्यां—गा गा गा गा पा पा धप मा रिरि रिरि
नी पधा मम
पनि सधा निनिधा। अवरोही तत्रैव समसान्तरस्वरैः—

When in the *gīta* (melodic rendering) the *svaras* move (to and fro) in mutual[7] (directions) along with the last one[8] (of the preceding phrase forming the beginning of the succeeding phrase), or two by two, that is known as the *sañcārin*[9] (circulatory) *varṇa*. (119)

(Anu. 65)

Just as in *mālavakaiśika-sāsā sanipa pani nipa nisā sādharipā pani nini*; in various (phrases) like this, on account of mutual movement (the *sañcārin varṇa* is formed).

(Anu. 66)

Where the *svaras* of the *gīta* ascend one by one or with intervening gaps, that *varṇa* is called *ārohin* (ascending). Just as in *mālavapañcama - pāpasa, dhari sama ripa mapa mapadha māmā pasāri sāsama māpā rigā sā dhani pāri mama dhanī ninī pāri mama dhanī pādhani riripā* — thus on account of 'mutual'[10] (gapless) ascent or with a gap of one or two *svaras* the *ārohin* (ascending) *varṇa* (comes into being).

Where the *svaras* descend in one order alone, that is called *avarohin* with 'equal' (gapless) *svaras* (or) with gaps. (120)

pāma mamagā gaga mama mari riri ri pāmā mama papā papa pa māmama nini dhadha papa pama gagā riri ninidhā pāpā — thus is *avarohin varṇa* on account of 'mutual' (gapless) descent or with a gap of one or two *svaras*.

Hence it has been said -

"These *varṇas* ought to be known for the sake of the structuring[11] of *alaṅkāras* and the like, as being born of *svaras* produced by the human body[12] (and) adorned by repetition[13] (in the) three registers." (NŚ XXIX. 17)

(Anu. 67)

How is *varṇa* brought about? It is being answered. When the *svaras* stretch the syllable[14] due to the demand[15] of melodic rendering through (their) steadiness, circulatory movement, ascent (and) descent, then *varṇa* (pattern of melodic movement) is effected.

Just as, in *ṣāḍjī* (*jāti*) the *sthāyin* (steady) *varṇa* (is illustrated by) *sāsāsā*[16]. *Sañcārin* (circulatory *varṇa*) is there, as in *dhaivatī* (*jāti*) — *dhā*[17] *dhā nidha padha mā mā mā mā*. *Ārohin* (ascending *varṇa*) (is illustrated) in *nandayantī* —[18]*gā gā gā gā pā pā dhapa mā, dhā dhā dhā dhā dhā nī sani nidha, pā pā pā pā pā pā pā pā*. *Avarohin* (descending *varṇa*) is (illustrated) there itself (in *nandayantī*) with *svaras* that are equal (gapless) or are having gaps — [19]*pā pā pā pā pā pā pā pā, dhā nī mā pā gā gā gā gā*.

These *varṇas* obtain also in the wooden[20] (*vīṇā*), just as they are

पा पा पा पा पा पा पा पा धा नी मा पा गा गा गा गा गा गा [- - - -]

दारव्यां भवन्ति [- - - -] यदर्थमुक्तं यथा एवमेते प्रवर्तन्ते तथा

०प्यवं ०षति (?)

प्रवर्तयन्तीत्यर्थः शारीरस्वरे। [तदुक्तम्]

एते वर्णास्तु विज्ञेयाश्चत्वारो गीतयोजकाः ॥

वीणा [ना. शा. २९. १९ कख]

[इति वर्णाः]

[अथालङ्काराः]

[अनु० ६८]

इदानीं सुप्रसिद्धास्त्रयस्त्रिंशदलङ्कारा नामतः प्रयोगतश्च कथ्यन्ते—

पादेनाततः

तत्रालङ्कारशब्देन किमुच्यते? [[7]व्युत्पत्तिर्वा तस्य कीदृशी ? उच्यते-]

[6]नन्व०

अलङ्कारशब्देन [8]मण्डनमुच्यते। यथा कटककेयूरादिनालङ्कारेण नारी पुरुषो वा

०ल०

मण्डितः शोभामावहेत्, तथा एतैरलङ्कारैः [9]प्रसन्नाद्यादिभिरलङ्कृता वर्णाश्रया

(द्या)

गीतिर्गातृश्रोतॄणां सुखावहा भवतीति। व्युत्पत्तिश्च यथा—'डुकृञ् करणे'

[10]धातुरलंशब्दपूर्वोऽलङ्करोतीत्यलङ्कारः। घञन्तोऽयमलङ्कारशब्द इति।

०र्वः अलङ्कृतमल०

[अनु० ६९]

तत्रालङ्काराणां नामानि कथ्यन्ते— (१) प्रसन्नादिः (२) प्रसन्नान्तः (३) प्रसन्नाद्यन्तः (४) प्रसन्नमध्यः (५) समः (६) बिन्दुः (७) निवृत्तप्रवृत्तः (८) वेणुः (९) कम्पितः

(त्तः)

(१०) कुहरितः (११) रेचितः (१२) प्रेङ्खोलितः (१३) तारमन्द्रप्र [सन्नः] (१४) मन्द्रतारप्रसन्नः (१५) प्रस्तारः (१६) प्रसादः (१७) उद्वाहितः

०रः ०न्ननिसनः ह्रस्वार (?)

(१८) उपलोलकः (१९) क्रमः (२०) निष्कूजितः (२१) ह्रादमानः (२२) रञ्जितः

(प्रा ? ह्रा)

(manifested) in the bodily[21] (*vīṇā*). That is why it has been said that just as these (*varṇas*) exist (in the bodily *vīṇā*), similarly do they bring (themselves) into effect (on the wooden *vīṇā*); this meaning is inherent in the mention of *śārīra*[22] (bodily) *svaras* (in the verse of NŚ quoted above).

So has been said -

These four *varṇas* should be known as the constructors[23] of melodic rendering. (NŚ XXIX, 19ab)

[Thus end the *varṇas*]

[The *Alaṇkāras*]

(Anu. 68)

Now the well-known thirty-three[24] *alaṅkāras* are being described by name and application. What is spoken of through the word *alaṅkāra* and what is its etymology? It is being answered. Ornament[25] is being spoken of by the word *alaṅkāra*. Just as a man or woman adorned with a bracelet on the forearm, middle-arm and the like, bears beauty (becomes beautiful), similarly the singing that subsists in *varṇas* (and is) adorned by these *alaṅkāras* (known as) *prasannādi* and the like, becomes delightful to the performers and listeners. And the etymology is like this—the root '*du kṛñ*' in the meaning of doing or making bears the prefix *alam* (sufficient or adequate) and (the word) *alaṅkāra* (derived thereby) means that which makes something sufficient or adequate. This word *alaṅkāra* has the end-suffix *ghañ*.

(Anu. 69)

The names[26] of *alaṅkaras* are being said (1) *Prasannādi* (having *prasanna* or *mandra* i.e. lower *svaras* in the beginning), (2) *prasannānta* (having the lower *svaras* in the end), (3) *prasannadyanta* (having the lower *svaras* in the beginning and end), (4) *prasannamadhya* (having the lower *svaras* in the middle, (5) *sama* (equal), (6) *bindu* (lit. dot or *anusvāra*, nasal sound marked by a dot above the line), (7) *Nivṛttapravṛtta* (one whose setting forth has been withheld), (8) *Veṇu* (the bamboo flute), (9) *Kampita* (the shaken one), (10) *Kuharita* (with a cavity or hole) (11) *Recita* (the purged or emptied one, or a specific pace of a horse) (12) *Preṅkholita* (the swinging one) (13) *Tāramandraprasanna* (having high and low *svaras*) (14) *Mandratāraprasanna* (having low, high and low *svaras*) (15) *Prastāra* (permutation or extension), (16) *Prasāda* (clarity or brightness or graciousness) (17) *Udvāhita* (held upwards or lifted up) (18) *Upalolaka* (constantly moving or restless) (19) *Krama* (a specific order or sequence), (20) *Niṣkūjita* (the cooed one), (21) *Hrādamāna* (the thundering or roaring or sounding one), (22) *Rañjita* (the coloured or delighted one) (23) *Āvartaka* (the rotating one), (24) *Parivartaka* (moving to and fro, changing), (25)

(२३) आवर्तकः (२४) परिवर्तकः (२५) उद्घट्टितः (२६) आक्षिप्तकः (२७) संप्रदानः (२८) हसितः (२९) हुंकारः (३०) सन्धिप्रच्छादनः (३१) विधुतः
(धिन ? धुतः)

(३२) उद्गीतः (३३) गात्रवर्णश्चेति।

[अनु० ७०]

इदानीमेतेषामलङ्काराणां लक्षणमुच्यते। तद्यथा— मन्द्रादारभ्य [क्र] मेणारोहणं
०सा०

तारगतिं यावदसौ प्रसन्नादिः। मन्द्रशब्देन प्रसन्नध्वनिरुच्यते। यथा—सा री गा मा पा धा नी सा इति प्रसन्नादिः। [१]

[अनु० ७१]

तारादारभ्यावरोहक्रमेण [11मन्द्रपर्यन्तं] प्रसन्नान्तः। यथा—सानीधापामागारीसा इति प्रसन्नान्तः। [२]

[अनु० ७२]

यत्राद्यन्तयोः प्रसन्नः, मध्ये च तारः स 12प्रसन्नाद्यन्तः। यथा— सारीगामापाधानीसा
स रि ग म ध नि(सा)

सा नी धा पा मा गा री सा इति प्रसन्नाद्यन्तः । [३]
नि ध प म ग रि

[अनु० ७३]

13 यत्र मन्द्रो मध्ये आद्यन्तयोश्च तारः, स प्रसन्नमध्यः। यथा—
सा नी धा पा मा गा री सा, सा री गा मा पा धा नी सा इति प्रसन्नमध्यः14 । [४]
प ग ग म प ध

[अनु० ७४]

स्थानत्रयेऽपि सदृशध्वनिः सप्तस्वरोच्चारणः समः। एतदुक्तं भवति— यस्य यावत्यः श्रुतयः स स्थानत्रितयेषु तावच्छ्रुतिक एव कार्यः। यथा— सरिगमपधनीति [अथवा]
स्व

द्वयोर्द्वयोः स्वरयोः संवादिनोरुच्चारणात् समः। तद्यथा— सम सप रिधा गनी [ति]
15ग्रामभेदे तु सम रिप गनीति विशेषः। इति समः । [५]
मध्यमग्रामे

Udghaṭṭita (rubbed, pressed or shaken upwards) (26) *Ākṣiptaka* (thrown down) (27) *Sampradāna* (the act of giving or bestowing), (28) *Hasita* (laughter), (29) *Huṇkāra* (the '*hum*' sound) (30) *Sandhipracchādana* (covering the joint or juncture) (31) *Vidhuta* (shaken off) (32) *Udgīta* (sung, celebrated) (33) *Gātravarṇa* (the colour of the body).

(Anu. 70)

Now the definition of these *alaṅkāras* is being given (said). That is thus—the gradual ascent beginning from 'low' upto the starting point of 'high' is (known as) *prasannādi*.[27] By the word *mandra*[28] is denoted the low sound. As - *sā rī gā mā pā dhā nī sā*.[29]

Thus is (ends) *prasannādi*. (1)

(Anu. 71)

Beginning from *tāra*[30] (high) and (reaching) upto *mandra* (low) is *prasannānta*. As - *sā*[31] *nī dhā pā mā gā rī sā*. Thus is (ends) *prasannānta*. (2)

(Anu. 72)

Where there is 'low' in the beginning and end and 'high' in the middle, that is *prasannādyanta*. As - *sā rī gā mā pā dhā nī sā*,[32] *sā nī dhā pā mā gā rī sā*. Thus is (ends) *prasannādyanta*. (3)

(Anu. 73)

Where there is 'low' in the middle and 'high' in the beginning and end, that is *prasannamadhya*. As - *sā*[33] *nī dhā pā mā gā ri sā, sā rī gā mā pā dhā nī sā*.[34] Thus is (ends) *prasannamadhya*. (4)

(Anu. 74)

The pronunciation (sounding) of the seven *svaras* with a similar sound in the three registers is *sama*. This is being said. (A *svara*) should be made (sounded) in the three registers with the same number of *śrutis*[35] as it is composed of (originally). As - *sa ri ga ma pa dha ni* - thus (it is). Or, *sama* (comes into being) on account of the pronunciation of pairs of *saṃvādin* (consonant) *svaras*. That is as - *sama sapa ridha gani* (thus). When the *grāma* changes (to *madhyamagrāma*, then) *sama, ripa, gani* - thus is the special (structure of pairs). Thus is (ends) *sama*. (5)

[अनु० ७५]

चिरमेकस्मिन् स्वरे षड्जादिरूपे स्थित्वा तदीयतारमग्निवत् स्पृष्ट्वा कलामेकां च स्थित्वा यत्र पुनरपि सहसा मन्द्र आगम्यते, स बिन्दुः । यथा - सा [स] सा इति
॰मा या

बिन्दुः । [६]

[अनु० ७६]

एककलान्तरं स्पृष्ट्वा बिन्दोरेव विपर्ययोच्चारणा [—त्]
प्रवृत्तविनिवृत्तत्वान्निवृत्तप्रवृत्ताख्यः । यथा— सा सासा [इति] निवृत्तप्रवृत्तः । [७]
॰त्तौ॰ द्विनिवृत्ताख्य॰। ०त्त (?)

[अनु० ७७]

आक्रीडितवदारोहावरोहक्रमेण सप्तकलो वेणुः । यथा—सरिगमपधनि निधपमगरिस ।
ष (ष्क ? ट्क) लो

[इति] वेणुः । [८]

[अनु० ७८]

मन्द्रसप्तकमध्ये पवननिरोधेन [16]त्रिश्रुतेः कम्पनात् कम्पितस्त्रिकलः । यथा—
॰म॰ ॰नौ (?) द्वि

सरिगमपधनिस [इति] कम्पितः । [९]
सा॰

[अनु० ७९]

मध्यसप्तके त्रिश्रुतेः कम्पनात् त्रिकलः कुहरितः । यथा—सरिगमपधनिस [इति]
॰सा

कुहरितः । [१०]

[अनु० ८०]

तारसप्तके त्रिश्रुतेः कम्पनात् त्रिकलो रेचितः । [यथा -] सरिगमपधनिसा [इति] रेचितः । [११]

[अनु० ८१]

द्वयोः स्वरयोर्बहूनां च स्वराणां समकलगमागमाच्चतुर्दशकलः प्रेङ्खोलितः । यथा—
०र्द्वे०

(Anu. 75)

Where, having 'stayed' (stopped) for a long time at one *svara* in the form of *ṣaḍja* and the like, having touched the octave[36] (*tāra*) of that like fire and having stayed there for one (short) time-unit[37] (*kalā*), suddenly the 'low' (*svara*) is reached, that is *bindu*. As - *sā* [38] *sa* - *sā*. Thus is (ends) *bindu*. (6)

(Anu. 76)

Having touched (a *svara*) for the interval of one *kalā* (time-unit), on account of the pronunciation of (*svaras*) in the reverse order of *bindu*, (the *alaṅkāra*) named *nivṛttapravṛtta* (comes into being). As - *sā*[39] *sā sā*. thus ends *nivṛttapravṛtta*. (7)

(Anu. 77)

Veṇu is with seven *kalās*[40] (phrases) in the order of ascent and descent, like *ākrīḍita*[41] (playful way?). *sarigamapadhani nidhapamagarisa*. Thus is (ends) *veṇu*. (8)

(Anu 78)

On account of the shake of (*svara* having) three *śrutis* in the lower heptad, *kampita* (is formed), that is composed of three *kalās* (time-units). As - *sarigamapadhanisa*,[42] thus is (ends) *kampita*. (9)

(Anu. 79)

On account of the shake of (*svara* having) three *śrutis*[43] in the middle heptad *kuharita* (is formed), that is composed of three *kalās*. As - *sarigamapadhanisa*.[44] Thus is (ends) *kuharita* . (10)

(Anu. 80)

On account of the shake of (*svara* having) three *śrutis* in the higher heptad, *recita* (is formed), that is composed of three *kalās*.. As - *sarigamapadhanisa*[45] Thus is (ends) *recita*. (11)

(Anu. 81)

Preṅkholita is with fourteen *kalās*[46] (phrases) on account of 'going' (ascent) and 'coming' (descent) of (groups of) two or more *svaras*, in equal temporal

[17]सरि रिस रिग गरि गम मग मप पम पध धप धनि निध निस सनि [इति] प्रेङ्खोलितः। [१२]

[अनु० ८२]

अंशाच्चतुर्थं पञ्चमं वा स्वरं गत्वा यत्र मन्द्रे पुनरागम्यते [स] तारमन्द्रप्रसन्नः। यथा—[18]सरिगमपस रिगमपधरि गमपधनिग मपधनिसम। अथवा मन्द्रस्वरात् तारं गत्वा पुनः सहसा मन्द्रवशादागम्यते स तारमन्द्रप्रसन्नः। [१३]

(व) ,द्रा,

[अनु० ८३]

मन्द्रात् सहसा तारं प्राप्य मन्द्रत्वेन क्रमेणावरोहान्मन्द्रतारप्रसन्नः । [यथा -]

०रः रः

[19]सपमगरिस रिधपमगरि गनिधपमग मसनिधपम। अथवा—मन्द्रस्वरात् तारस्वरमुच्चार्य क्रमेणावरुह्य च मन्द्र एवागम्यते [स] मन्द्रतारप्रसन्नः। यथा - ससनिध पमगरिस [इति] मन्द्रतारप्रसन्नः। [१४]

,न्द्रा

[अनु० ८४]

द्विरूपश्च प्रस्तारः स्थायिन्यारोहिणि च। तत्र स्थायिन्येकस्वरः स्वस्मात्

वि० ,यी न्या, ,,हणी स्य (?)

क्रमशस्तारमन्द्रा [—रोहा-] वरोहणेन [आरोहिणि च] मन्द्रताराारोहणेन[त्वरोहणेन] स्वरेण [?] प्रस्तारः । [यथा] सरिरिस सरिगगरिस [सरिगममगरिस] सरिगमपपमगरिस सरिगमपधधपमगरिस सरिगमपधनिनिधपमगरिस सरिगमपधनिससनिधपमगरिस [20]अथवा [21]सरिरिस रिगगरि गममग मपपम पधधप धनिनिध निससनि [इति] प्रस्तारः। [१५]

[अनु० ८५]

प्रस्तार-विपरीतः प्रसादः यथा—

प्रम्वस्तारः पविपरितः (?)

सनिनिस सनिधधनिस सनि [ध] पपधनिस सनिधपममपधनिस

सा सा मा

सनिधपमगगमपधनिस सनिधपमगरिरिगमपधनिस सनिधपमगरिससरिगमपधनिस।

सा सा

units (*samakala*). As - *sari risa, riga gari, gama maga, mapa pama, padha dhapa, dhani nidha, nisa sani.* Thus is (ends) *preṅkholita.* (12)

(Anu. 82)

Where, having gone to the fourth or fifth *svara* from the *aṃśa*[47] (beginning point of a given phrase), the lower (point) is again reached (returned to), that is *tāramandra-prasanna.*[48] As—*sarigamapasa, rigamapadhari, gamapadhaniga, mapadhanisama.*[49] Or, having gone to the higher (*svara*) from the lower one, the lower point is again suddenly reached (returned to), that is *tāramandra-prasanna.* (13)

(Anu. 83)

Having suddenly reached the higher (*svara*) from the lower one, on account of gradual descent to the lower (initial *svara*) *mandratāra-prasanna* (comes into being). As - *sapamagarisa, ridhapamagari, ganidhapamaga, masanidhapama.* Or, having pronounced the higher (octave) *svara* after the lower *svara*, through gradual descent the low (*svara*) itself is reached, that is *mandratāraprasanna.* As - *sasanidhapamagarisa.*[50] Thus is (ends) *mandratāraprasanna.* (14)

(Anu. 84)

Prastāra has two forms (obtaining in) the *sthāyin* (steady) and *ārohin* (ascending) (*varṇa*). Out of them, in the *sthāyin*[51] (*varṇa*), one *svara* gradually ascends 'high' from itself and descends 'low'; and in the *ārohin* (*varṇa*), *prastāra* (is formed) by a *svara* that ascends 'high' from 'low' and descends. As - *saririsa, sarigagarisa, sarigamamagarisa, sarigamapapamagarisa, sarigamapadhadhapamagarisa, sarigamapadhaninidhapamagarisa, sarigamapadhanisa*[52] *sanidhapamagarisa;* Or, *saririsa, rigagari, gamamaga, mapapama, padhadhapa, dhaninidha, nisasani.* Thus is (ends) *prastāra.* (15)

(Anu. 85)

Prasāda is the opposite of *prastāra.* As - *saninisa, sanidhadhanisa, sanidhapapadhanisa, sanidhapamamapadhanisa, sanidhapamagagamapadhanisa,*

अथवा— सनिनिस निधधनि [22]धपपध पममप मगगम गरिरिग रिससरि [इति] प्रसादः। [१६]

[अनु० ८६]

द्वौ द्वौ स्वरौ द्विकलौ [23]सञ्चरन्तावारोहक्रमेणावरोहाच्चोद्वाहितः । [यथा—]
वि० ०द्व०

[24]सरि रिग गम मप पध धनि निस सनि निध धप पम मग गरि रिस [इति] उद्वाहितः। [१७]

[अनु० ८७]

अयमेव द्विरभ्यस्तैरुपलोलकः। यथा—सरिसरि रिगरिग गमगम मपमप पधपध धनिधनि निसनिस सनिसनि निधनिध धपधप पमपम मगमग गरिगरि रिसरिस
[इति] उपलोलकः। [१८]

[अनु० ८८]

एकादिक्रमेणान्तरस्वरेष्वारुह्य पुनरवरोहणक्रमेण स्थायिनं स्वरं गत्वा प्रस्तारक्रमेणैव एकैकाभिवृद्ध्या यत्र स्वरा उच्चार्यन्ते तत्र स क्रमः। अयमेकरूपत्वात्
परिवा०
प्रस्तारेण [न] भिद्यते। [यथा] सरिरिस सरिगगरिस सरिगममगरिस सरिगमपपमगरिस
०गा० ०मा० ०पा०
सरिगमपधधपमगरिस सरिगमपधनिनिधपमगरिस सरिगमपधनिस-सनिधपमगरिस
धा ०नीनी०
क्रमः। अथवान्तरस्वरमारुह्य काकलीं गत्वा तेनैव क्रमेणावरुह्य स्थायिन्यागम्यते स
०के०
क्रमः [यथा -] सगनिनिगस [इति] क्रमः। [१९]

[अनु० ८९]

आद्यं तृतीयं ततो द्वितीयं ततश्च चतुर्थमनेनैव क्रमेणान्यानप्यारुह्य मन्द्रान्निष्कूजितः।
०रो०
कोहलमते च एकान्तरस्वरारोहान्निष्कूजितः । [यथा -] सग रिम गप मध पनि धस
[इति निष्कूजितः] [२०]

sanidhapamagaririgamapadhanisa, sanidhapamagarisasarigamapadhanisa. Or, *saninisa, nidhadhani, dhapapadha, pamamapa, magagama gaririga risasari.* Thus is (ends) *prasāda.* (16)

(Anu. 86)

(Pairs of) two *svaras* each moving to and fro in the order of ascent [53] and descent and forming units of two *kalās* (phrases) each (form) *udvāhita.* As - *sari riga, gama mapa, padha dhani, nisa sani,* [54] *nidha dhapa, pama maga, gari, risa.* Thus is (ends) *udvāhita.* (17)

(Anu. 87)

This (*udvāhita*) itself is (called) *upalolaka* with (the pairs of *svaras*) being repeated twice. As - *sari sari, riga riga, gama gama, mapa mapa, padha padha, dhani dhani, nisa nisa, sani sani, nidha nidha, dhapa dhapa, pama pama, maga maga, gari gari, risa risa.* Thus is (ends) *upalolaka.* (18)

(Anu. 88)

There, *krama* is that, where having reached the *sthāyin* [55] (steady) *svara* after ascending in the *svaras* in successive order beginning with one, without any gap, *svaras* are pronounced in the order of *prastāra,* increasing one by one (in successive phrases). This is not different from *prastāra,* being identical in form.[56] As - *saririsa, sarigagarisa, sarigamamagarisa, sarigamapapamagarisa, sarigamapadhadhapamagarisa, sarigamapadhaninidhapamagarisa, sarigamapadhanisa* [57] *sanidhapamagarisa.* Or, having ascended to the *antara* (*gandhāra*) and in the same order having ascended to the *kākalī* (*niṣāda*) the *sthāyi-svara* (steady note) is reached, that is *krama.* As- *sagani-nigasa.* Thus is (ends) *krama.* (19)

(Anu. 89)

Niṣkūjita is (formed) on having ascended (in the order of) first-third, then second-fourth and others also in the same order. In the opinion of Kohala *niṣkūjita* is (formed) by ascent with a gap of one *svara* (each time). As -*saga rima gapa madha pani dhasa.* Thus is (ends) *niṣkūjita.* (20)

[अनु० ९०]

तारादेकान्तरस्वरावरोहात् त्रिरावृत्त्या कलात्रयकरणात् सर्वेषां [25]ह्लादमानः। यथा— [26]सध सध सध, निप निप निप, धम धम धम, पग पग पग, मरि मरि मरि, गस गस गस [इति] ह्लादमानः। [२१]

[अनु० ९१]

समनन्तरस्वरमारुह्य द्वे कले स्थित्वा पुनः स्वरोऽन्तरे अर्धकलामारोहति
द्वै ०क० (व ?) ति
पुनश्चानन्तरमेवार्धकलामवरोहति स रञ्जितः। [यथा -] सरी मग, रिगा पम, गमा
०ह्य०
धप, मपा निध, पधा सनि [इति] रञ्जितः। [२२]

[अनु० ९२]

आरोहावरोहाभ्यामष्टौ स्वरानुच्चार्य प्राक्स्वरोच्चारणान्ते क्रमशोऽष्टकल आवर्तकः।
०मादौ० र (प ?) मु०
अथवा सग गप पनि धस सध निप पग गस [इति] आवर्तकः। [२३]
सधा धा नीपा गा सा
[27]प पा[27]

[अनु० ९३]

[अनन्तरं त्रिस्वरानारुह्य] पुनरेकस्वरं चतुर्थं लङ्घयित्वा पञ्चमं स्वरं प्राप्य पुनरप्य [न] न्तरान् त्रिस्वरानवरोहन् चतुर्थं[28] लङ्घयन्नाद्यं स्वरं षड्जं गच्छेत्।
[29]चतुर्ल
आरोहावरोहाभ्यां कलाष्टकेन तथैव तारादारभ्य सर्वस्वराणामारोहावरोहणम्। षोडशकलः
(लो ? ला) व नवरोह (?)
परिवर्तकः। स च लोके ओहाडीत्युच्यते [यथा -] सरिगप पमगस, रिगमध धपमरि,
(को ? के) पा सा
गमपनि निधपग, मपधस सनिधम, सनिधम मपधस, निधपग गमपनि, धपमरि
गा
रिगमध, पमगस सरिगम इति परिवर्तकः। [२४]

[[30]अनु० ९४]

स्वरद्वये ह्येककलया आरोहक्रमेण तृतीयस्वरं परिहरन्नारोहक्रमेणैवोपरितनस्थ-
हि० ०द्व०
स्वरद्वयमाक्रामन्ननेनैव क्रमेणावरोहः। शेषानपि स्वराननेनैव क्रमेणारोहन्नष्टादशकल
०क्रमान०

(Anu. 90)

On account of descent from high with a gap of one (*svara* each time) with three repetitions, (and) on account of the formation of three *kalās*[58] (time-units and phrase-units each time), with all the (*svaras*) *hrādamāna* (is formed). As - *sadha*[59] *sadha sadha, nipa nipa nipa, dhama dhama dhama, paga paga paga, mari mari mari, gasa gasa gasa.* Thus is (ends) *hrādamāna.* (21)

(Anu. 91)

(Where) after ascending (one) *svara* without a gap and after staying (stopping) there for two *kalās*[60] the *svara* ascends for half a *kalā* (time-unit) with a gap (of one *svara*) and again descends for half a *kalā* without a gap, that is *rañjita.* As - *sarī maga, riga pamā, gamā dhapa, mapā nidha, padhā sani.*[61] Thus is (ends) *rañjita.* (22)

(Anu. 92)

After pronouncing eight *svaras* in ascent and descent, at the end of the prounciation of the initial *svara, āvartaka* is composed of eight *kalās*[62] (time-units and phrases). Or, *saga gapa pani dhasa*[63] *sadha nipa paga gasa.* Thus is (ends) *āvartaka.*

(23)

(Anu. 93)

Having ascended three *svaras* without a gap, again, transgressing the fourth (*svara*) and reaching the fifth (*svara*), again descending three *svaras* without a gap, transgressing the fourth *svara*, one should reach *ṣaḍja*, the initial *svara* (of the first phrase) through ascent and descent with eight *kalās* (phrases). Similarly, beginning from high the ascent and descent of all the *svaras* (has to be formulated). *Parivartaka* is composed of sixteen phrases in total. That is known as *ohāḍī*[64] in the *loka* (common usage). As- *sarigapa pamagasa, rigamadha dhapamari, gamapani nidhapaga, mapadhasa*[65] *sanidhama, sanidhama mapadhasa, nidhapaga gamapani, dhapamari rigamadha, pamagasa sarigama.* Thus is (ends) *parivartaka.* (24)

(Anu. 94)

Through the order of ascent with one *kalā* (time-unit) in (of) two *svaras*, omitting the third *svara*, in the ascending order itself, attacking the two *svaras* above (and) descent in this very order, ascending (and descending) the

उद्‌घट्टितः। [यथा -] सरिमप पमरिस, रिगपध धपगरि, गमधनि निधमग, मपनिस
पा सा धा रि सा

सनिपम, [३१]पधनिस। सनिपम मपनिस, निधमग गमधनि, धपगरि रिगमध, पमरिस
मा सा गा नी री धा सा

सरिमप, मगरिस [इति] उद्‌घट्टितः। [२५]
पा सा

[अनु० ९५]

त्रिभिः स्वरैरारोहक्रमेण वा एककलादारभ्य यावत् षट्कलमित्येवं कलामानादाक्षिप्तकः। [यथा -] सरिगा नु रिगमा नु गमपा नु मपधा नु पधनी नु धनिसा नु सनिधा नु निधपा नु धपमा नु पमगा नु मगरी नु गरिसा नु इत्याक्षिप्तकः। [२६]

[अनु० ९६]

प्रथमात् स्वरा [द] नन्तरं परित्यज्य स्वरद्वये च गत्वा तेनैव क्रमेणा- [व] रोहणादेककलादवरोहणेऽपि चैककल इति द्विकलसम्प्रदानश्च द्वाविंशतिकलः। [यथा -] सगमा मरिसा, रिमपा पगरी, गपधा धमगा, मधनी निपमा, पनिसा • सधपा, धनिसा। सधपा पनिसा, निपमा मधनी, धमगा गपधा, पगरी रिमपा, मरिसा सगमा, गरिसा सम्प्रदानः। अथवा सगमा मगसा, रिमपा पमरी, गपधा धपगा, मधनी निधमा,
म पा

पनिसा सनिपा, धनिसा। सधपा पधसा, निपमा मपनी, धमगा गमधा, पगरी रिगपा, मरिसा सरिमा, गरिसा इति सम्प्रदानः । [२७]

[अनु० ९७]

सम्प्रदानस्यैव द्विकलयोगेन हसनाद्धसितः। [यथा -] सग मम रिस, रिम पप गरि,
मा सा

गप धध मग, मध निनि पम, पनि सस धप, [३२]धनिस सध पप निस, निप मम धनि,
उः

धम गग पध, पग रिरि मप, मरि सस गम, गरिस [इति] हसितः। [२८]
गा धा पा सा मा सा

[अनु० ९८]

हसितवत् स्वरत्रयारोहणेन चतुष्टयारोहणेन वा उभयथाप्येककलो हुङ्कारः। [यथा -] सरिगा गरिसा, रिगमा मगरी, गमपा पमगा, मपधा धपमा, पधनी निधपा, धनिसा

remaining *svaras*, *udghaṭṭita* is composed of eighteen *kalās* (phrases). As - *sarimapa pamarisa, rigapadha dhapagari, gamadhani nidhamaga, mapanisa*[66] *sanipama, padhanisa; sanipama mapanisa, nidhamaga gamadhani, dhapagari rigamadha,pamarisa sarimapa, magarisa.* Thus is (ends) *udghaṭṭita.* (25)

(Anu. 95)

Ākṣiptaka (is formed) with the measure of *kalās* (time-units) starting with one-*kalā*-unit [67] (and extending) upto six-*kalā* - unit with three *svaras* in the ascending order (in each phrase). As - *sarigā nu, rigamā nu, gamapā nu, mapadhā nu, padhanī nu, dhanisā*[68] *nu, sanidhā nu, nidhapā nu, dhapamā nu, pamagā nu, magarī nu, garisā nu.* Thus is (ends) *ākṣiptaka.* (26)

(Anu. 96)

Leaving the immediate (*svara*) after the first one and going (forward) in two *svaras* and on account of descent in the same order in the *ekakala*[69] (one time-unit form) (and) also (the same pattern) in *ekakala* in descent, thus is the *sampradāna* in *dvikala*[70] (with two-unit phrases) that is composed of twenty-two *kalās* (phrases). As - *sagamā marisā, rimapā pagarī, gapadhā dhamagā, madhanī nipamā, panisā sadhapā. dhanisā; sadhapā panisā, nipamā madhanī, dhamagā gapadhā, pagarī rimapā, marisā sagamā, garisā.* Thus is (ends) *sampradāna.*[71] Or, *sagamā magasā, rimapā pamarī, gapadhā dhapagā, madhanī nidhamā, panisā sanipā, dhanisā, sadhapā padhasā, nipamā mapanī, dhamagā gamadhā, pagarī rigapā, marisā sarimā, garisā.* Thus is (ends) *sampradāna.* (27)

(Anu. 97)

Hasita is on account of 'laughter'[72] (or sport) in the *dvikala*[73] (composed of dual units) combination. As - *saga mama risa, rima papa gari, gapa dhadha maga, madha nini pama, pani sasa dhapa, dhanisā;*[74] *sadha papa nisa, nipa mama dhani, dhama gaga padha, paga riri mapa, mari sasa gama, garisā.* Thus is (ends) *hasita.* (28)

(Anu. 98)

Like *hasita*, through the ascent (and descent) of three *svaras*, or the ascent (and descent) of four *svaras*, both ways *huṅkāra* is *ekakala*[75] (with one-unit

सनिधा, पधनी निधपा, मपधा धपमा, गमपा पमगा, रिगमा मगरी, सरिगा गरिसा। अथवा— सरिगम मगरिस, रिगमप पमगरि, गमपध धपमग, मपधनि निधपम, पधनिस सनिधप, मपधनि निधपम, गमपध धपमग, रिगमप पमगरि, सरिगम मगरिस [इति] अष्टादशकलो हुङ्कारः। [२९]

[अनु० ९९]

तारात् सप्तमं स्वरं गत्वा पुनस्तत्रैवागत्यावरोहक्रमेण स्वरद्वयोच्चारणेन
०वमा०
कलाचतुष्टयकरणात् सन्धिप्रच्छादनः।
कारणनात् (?)
[यथा -] सनि सनि सनि सनि, निध निध निध निध, धप धप धप धप, पम पम पम पम, मग मग मग मग, गरि गरि गरि गरि, रिस रिस रिस रिस।
रिस रिस रिस रिस, गरि गरि गरि गरि,
सरि सरि सरि सरि रिग रिग रिग रिग
मग मग मग मग, पम पम पम पम,
गम गम गम गम, मप मप मप मप
धप धप धप धप, निध निध निध निध,
धनि धनि धनि धनि
सनि सनि सनि सनि [इति सन्धिप्रच्छादनः।] [३०]
निस निस निस निस

[अनु० १००]

अंशस्वरं चतुरुच्चार्य तदनन्तरस्वरद्वयस्य द्रुतोच्चारणादनेनैव क्रमेणारोहणादेककलो विधुतः। [यथा -] स स स स रिग, रि रि रि रि गम,
सा सा सा सा री री री री
ग ग ग ग मप, म म म म पध, प प प प धनि, ध ध ध ध निस
गा गा गा गा मा मा मा मा पा पा पा पा धा धा धा धा रि०
[इति] विधुतः। [३१]

[अनु० १०१]

तारादेकान्तरस्वरावरोहात् क्रमेणोद्गीतः । [यथा -] सध निप धम पग मरि गस
०तिः
[इति] उद्गीतः। [३२]

phrase). As - *sarigā garisā, rigamā magari, gamapā pamagā, mapadhā dhapamā, padhanī nidhapā, dhanisā*[76] *sanidhā, padhanī nidhapā, mapadhā dhapamā, gamapā pamagā, rigamā magari, sarigā garisā.* Or, *sarigama magarisa, rigamapa pamagari, gamapadha dhapamaga, mapadhani nidhapama, padhanisa*[77] *sanidhapa, mapadhani nidhapama, gamapadha dhapamaga, rigamapa pamagari, sarigama magarisa.* Thus is (ends) *huṅkāra* in eighteen *kalās* (phrases).

(29)

(Anu. 99)

From the high (*ṣaḍja),* after going to the seventh (*svara* viz. *niṣāda*), again coming back there itself (on *ṣaḍja*), through the pronouncement of two *svaras* in the descending order, on making four *kalās* (units in each phrase), *sandhipracchādana* (is formed). As - *sani sani sani sani, nidha nidha nidha nidha, dhapa dhapa dhapa dhapa, pama pama pama pama, maga maga maga maga, gari gari gari gari, risa risa risa risa; risa risa risa risa, gari gari gari gari, maga maga maga maga, pama pama pama pama, dhapa dhapa dhapa dhapa, nidha nidha nidha nidha,*[78] *sani sani sani sani.* Thus is (ends) *sandhipracchādana.* (30)

(Anu. 100)

Having pronounced the *aṃśa svara*[79] (initial note) four times, after that with the fast pronunciation of two immediate *svaras,* with gradual (successive) ascent, *ekakala* (single-phrased) *vidhuta* (is formed) As - *sa sa sa sa riga, ri ri ri ri gama, ga ga ga ga mapa, ma ma ma ma padha, pa pa pa pa dhani, dha dha dha dha nisa.* Thus is (ends) *vidhuta.* (31)

(Anu. 101)

Udgīta (is formed) on account of the descent from high with the gap of one *svara* (in each phrase) in (successive) order. As - *sadha nipa dhama paga mari gasa.* Thus is ends *udgīta.* (32)

[अनु० १०२]

हुङ्कारवत् सम [न] न्तरं संयुक्तं त्रिस्वराक्षरमारोहेत् ततो द्वौ द्वौ स्व [रौ]
ओ० ०क्त द्वि० ०तः

कम्पनयुक्तौ कलान्तरयोगादेव प्रसन्नौ मन्द्रौ कार्यौ। इत्येककलस्वरयोगाद् गात्रवर्णः।

[यथा -] [33]धनिस निनि धध, पधनि धध पप, मपध पप मम, गमप मम गग, रिगम गग रिरि, सरिग रिरि सस इति गात्रवर्णः[34]। [३३]

[भरतमतेनालङ्कारनिरूपणम्]

यस्मिन् वर्णे स्थिता ये च अलङ्कारा मनोहराः।
तानिदानीं प्रवक्ष्यामि भरतोक्तविधानतः ॥१२१॥
प्रसन्नादिः प्रसन्नान्तः प्रसन्नाद्यन्त एव च।
तथा प्रसन्नमध्यस्तु समो रेचित एव च॥१२२॥
प्रस्तारश्च प्रसादश्च स्थायिवर्णसमाश्रयाः।
प्रसाद+ ०र्णाः
ज्ञेया ह्येते त्वलङ्कारा [35]यथालक्षणलक्षिताः ॥१२३॥
०द्येतद० ०रादमी
अथ सञ्चारिजान् भूयः कीर्त्यमानान्निबोधत।
०णौ
मन्द्रतारप्रसन्नश्च बिन्दुः प्रेङ्खोलितस्तथा॥१२४॥
[36][तारमन्द्रप्रसन्नश्च स्यान्निवृत्तप्रवृत्तकः।]
०र्त०
कुहरश्चैव वेणुश्च रञ्जितश्चोपलोलकः॥१२५॥
रु० ०ला०
आवर्तकः परावर्त इति सञ्चारिसम्भवाः।
अलङ्कारास्तु विज्ञेया [37]एकादश मनोहराः॥१२६॥
निष्कूजितश्च कुहरो ह्सितो[38] बिन्दुरेव च।
कोरो
प्रेङ्खोलितस्तथाऽऽक्षिप्तो विधुतोद्वाहितौ तथा॥१२७॥
०थोत्क्षि०
ह्लादमानः सम्प्रदानः सन्धिप्रच्छादनस्तथा।
प्रा० (ना ? मा)
प्रसन्नादिः प्रसन्नान्त आरेहिणि त्रयोदश॥१२८॥
०णी

(Anu. 102)

Like *huṅkāra* one should ascend (with) three solfa syllables without a gap (and) in a combined[80] (manner), thence two lower *svaras* (forming two phrase-units each) should be made (pronounced) with shake[81] and verily in combination with another (next) *kalā*[82] (phrase-unit). Thus is *gātravarṇa,* because of the combination or formulation of *ekakala*[83] *svaras* (forming temporal units of one *kalā* or *mātrā* each). As - *dhanisa nini dhadha, padhani dhadha papa, mapadha papa mama, gamapa mama gaga, rigama gaga riri, sariga riri sasa.* Thus is (ends) *gātravarṇa.* (33)

[The treatment of *Alaṅkāras* according to Bharata's opinion]

I shall now speak of the *varṇas*[84] in which the charming *alaṅkāras* are 'seated' (formed), according to the prescription of Bharata. (121)

Prasannādi, prasannānta, prasannādyanta, similarly *prasannamadhya, sama, recita* itself, *prastāra* and *prasāda* are based on the *sthāyivarṇa.* These *alaṅkāras* should be known according to their respective definition. (122, 123)

After this, please understand (the *alaṅkāras*) born of the *sañcārin* (*varṇa*), as they are again and again being described (lit. glorified). *Mandratāraprasanna, bindu, preṅkolita, tāramandraprasanna, nivṛttapravṛtta, kuhara, veṇu, rañjita, upalolaka, āvartaka, parāvarta.* Thus are the eleven charming *alaṅkāras* born of the *sañcārin* (*varṇa*). (124 - 126)

Niṣkūjita, kuhara, hasita, bindu itself, *preṅkholita, ākṣipta, vidhuta, udvāhita, hrādamāna, sampradāna, sandhipracchādana, prasannādi* and *prasannānta*—(these) thirteen are (based) on the *ārohin* (*varṇa*). (127, 128)

विधुतो[39] गात्रवर्णश्च उद्गीतोद्वाहितौ वेणुः।
०धु० ०ता
पञ्चैते चाप्यलङ्कारा विज्ञेयाश्चावरोहिणि॥१२९॥
०णी

प्रसन्नादिः प्रसन्नान्तो बिन्दुः कम्पितरेचितौ।
प्रेङ्खोलितस्तारमन्द्रो मन्द्रतारः समस्तथा॥१३०॥

सन्निवृत्तप्रवृत्तश्च उपलोलकवेणुकौ।
०त्तः
द्वादशैतेऽप्यलङ्काराः सर्ववर्णाश्रयाः स्मृताः ॥१३१॥

मन्द्रो मध्यश्च तारश्च अवलोकित एव च।
(त ?) ०मे०
अपाङ्गाख्यस्तथोर्मिश्च सर्ववर्णगताः स्मृताः॥१३२॥
०मा० ०योभि० ०न०
सप्तरूपगता ज्ञेया अलङ्कारा बुधैरिमे।
०द०
नैते सर्वे[40] ध्रुवास्विष्टा [41]अतिवर्णप्रकर्षणात्॥१३३॥
०षां तु [42]श्रु०
[43]नेष्यन्ते हि [43]०स्वेते [43]जा०

[44]न हि वर्णप्रकर्षस्तु ध्रुवाणां सम्प्रशस्यते।
णा (?)
श्येनो वाऽप्यथवा बिन्दुर्ये चान्ये प्रतिकर्षणाः॥१३४॥
सतेमा ०न्दुः रे (?)
[45][ते ध्रुवाणां प्रयोगेषु न कार्याः स्वप्रमाणतः।]
ध्रुवाणां च प्रयोगे[46] तु कार्याश्चारोहिणः स्वराः॥१३५॥
हण०

यस्मादर्थानुरूपा हि ध्रुवा कार्यार्थदर्शिका।
गुरुः सा++++ मिर्थुवा ०भिः
वर्णानां तु पुनः कार्यं कृशत्वं च ध्रुवास्वलम्॥१३६॥
(यः ?र्यं)
येऽत्र प्रयोगं[47] गच्छन्ति तांश्च वर्णान् निबोधत।
य० ०गे
स्थायिवर्णादृते चैषां सम्प्रवक्ष्यामि लक्षणम्॥१३७॥

Vidhutam, *gātravarṇa*, *udgīta*, *udvāhita* and *veṇu*, all these five *alaṅkāras* should be known in the *avarohin* (*varṇa*). (129)

Prasannādi, *prasannānta*, *bindu*, *kampita*, *recita*, *preṅkholita*, *tāramandra*,[85] *mandratāra*, *sama*, *sannivṛttapravṛtta*, *upalolaka*, *veṇuka*, all these twelve *alaṅkāras* are said to be based on all the *varṇas*. (130, 131)

Mandra, *madhya* and *tāra*, *avalokita* itself, the *apāṅga*-named, and *ūrmi*—(these) are said to belong to all the *varṇas*. (132)

These *alaṅkāras* should be known by the wise to be subsistent in the seven (*gītaka*)[86] forms. All of these are not desirable in the *dhruvās*,[87] because of the excessive 'stretching' of syllables (of the text). (133)

The stretching of the syllables of *dhruvās* is not lauded. *Śyena* or *bindu* or whichever others are (involved with stretching and) counter-stretching, they should not be used (lit. 'done') in the performance of *dhruvās* according to their own measure (of extension). (134, 135ab)

In the performance of *dhruvās*, ascending *svaras* should be used. (135cd)

Because *dhruvā* that is formed in accordance with the (desired) meaning, has to be made the communicator of meaning, in *dhruvās* the adequate sparseness or thinness of *varṇas* (patterns of melodic movement) should again be brought about (lit. made). (136)

Those that go into usage here (in *dhruvās*), understand those *varṇas* (i.e. *alaṅkāras* based on the respective *varṇas*). I shall speak out the definition of these (*alaṅkāras* based on *varṇas*) excepting the *sthāyi-varṇa*.[88] (137)

क्रमशो दीप्यते यस्तु प्रसन्नादिः स कथ्यते।
व्यस्तोच्चारित एवैष प्रसन्नान्तोऽभिधीयते॥१३८॥
(मे ?ए)
आद्यन्तयोः प्रसन्नत्वात् प्रसन्नाद्यन्त इष्यते।
(मि ? इ)
प्रसन्नमध्यो मध्ये तु प्रसन्नत्वादुदाहृतः॥१३९॥
सर्वसाम्यात् समो ज्ञेयः स्थितश्चैकस्वरेऽपि हि।
०मा० ,०मा ०या
बिन्दुरेककलं तारं स्पृष्ट्वा तु पुनरागतः॥१४०॥
स्यान्निवृत्तप्रवृत्तश्च मन्द्रं गत्वा समागतः।
०त्तः ०न्द्रां
आक्रीडितलयो यस्तु स च वेणुः प्रकीर्तितः॥१४१॥
०डनी० (?)
उरोगतः कम्पितः स्यात् कम्पनाच्च कलात्रयम्।
०यः
कण्ठे निरुद्धपवनः कुहरो नाम जायते॥१४२॥
०द्धः ०नो रु०
त्रिकला [त्] कम्पना [त्] तद्वद्रेचिताख्यः शिरोगतः।
(?) रे० ०रा०
गतागतप्रवृत्तो यः स प्रेङ्खोलित उच्यते॥१४३॥
(मु ? उ)
[48][यस्तु कण्ठस्वरोऽधस्तात् स तु तारः प्रकीर्तितः।
उरोगतस्तथा मन्द्रो मूर्ध्नि तारतरः स्मृतः॥१४४॥]
क्रमागतस्तु यस्तारश्चतुर्थः पञ्चमोऽपि वा।
श्चेत् ततः पञ्चतु०
तारमन्द्रप्रसन्नस्तु ज्ञेयो मन्द्रगतो बुधैः ॥१४५॥
०न्ना०
लङ्घयित्वा परान् मन्द्रात् क्रमात् तारगतिं गतः।
०र (न्द्र ? न्द्र)
मन्द्रतारप्रसन्नस्तु ज्ञेयो ह्यारोहणाद् बुधैः ॥१४६॥
विज्ञेयारोहणा
एकस्वराधिरूढः क्रमशः प्रस्तारसंज्ञको ज्ञेयः।
(ज्ञि ? ज्ञ)
[49][प्रस्तारस्तु निवृत्तः शनैः प्रसन्नः प्रसादः स्यात्॥१४७॥]
०स्वा०

That which is gradually 'brightened'[89] (made 'higher') is *prasannādi* (low in the beginning). Pronounced in the reverse[90] order it itself is called *prasannānta.* (138)

Prasannādyanta is so desired (named) on account of there being 'low'-ness in the beginning and end. *Prasannamadhya* is so-called or so-named because of there being 'low'-ness in the middle. (139)

Sama should be known (as such) on account of the equality of all (*svaras*) and it also stays or stops on one *svara* alone. *Bindu* comes back after having touched the 'high' composed of one *kalā*[91] (*mātrā).* (140)

And *nivṛtta-pravṛtta* comes (back) after touching the 'low' (*svara*). And that which is with a sporting *laya* (roughly tempo) is called *veṇu.* (141)

Kampita is known as such on account of shake in the chest-region (low *svaras*) for three *kalās*[92] (time-units). *Kuhara* is born (on account of) obstructed air in the throat (middle *svaras*). In the same way, *recita* is situated in the head (cerebrum) with shake in three *kalās* (time-units) (142, 143 ab).

Preṅkholita is that which sets forth in 'going' (ascent) and 'coming' (descent). (143 cd)

That which is the *svara* of the throat below (the cerebrum) is called *tāra,* that which is seated in the chest is *mandra,* in the cerebrum is said to be *tāratara.* (144)

The octave (*tāra),*[93] fourth or fifth which comes (down) in successive order should be known by the wise as *tāramandraprasanna* subsisting in the 'low' (*mandra).* (145)

Omitting the subsequent (*svaras*) (and) gradually reaching the *tāra* (high) from low should be known by the wise as *mandratāraprasanna* on account of ascent. (146)

Gradually increasing by one *svara* (in each step) should be known to be named *prastāra. Prastāra* may become *prasāda* when it is gradually held back (i.e. comes down). (147)

समनन्तरौ स्वरौ द्वौ विचरत्युद्वाहितो द्विकल एव ।
आरोहत्येककलां पुनरेककलां प्रसादयति। ।१४८॥

++++ [50]०ध०

उद्वाहित एव स्यादुपलोलकसंज्ञको द्विरभ्यस्तः ।
एकं द्वौ त्रीन् गच्छन् स्वरान् क्रमेण [स] क्रमो ज्ञेयः ॥१४९॥

(द्वौ ?द्वे) त्रीणि ०र० [51]सङ्०

एकान्तरमारुह्य प्रत्येकान्तरं स्वरं यस्तु ।

०र ०रो (?)

निष्कूजितसंज्ञकोऽसौ ज्ञेयः सूरिभिरलङ्कारः ॥१५०॥
क्रमयोगेनानेन तु सञ्चार्यैकान्तरस्वरो द्विकलः ।

०नासौ ज्ञेयः ०रे (?)।

द्व्यवरः षट्पर एवं ह्यारोही ह्लादमानः स्यात् ॥१५१॥

त्रिकलत्वपरषड्जमेवमारोहि (?)

अथ रञ्जितस्तु समनन्तरस्वरे द्वे कले पुनः स्थित्वा ।
अर्धकलामारोही पुनरेव तथावरोही स्यात्[52] ॥१५२॥

०र्थ० ०हि ०तत् ०चापको हि

आवर्तकश्चतुर्षु स्वरेषु समनन्तरेषु सम्भवति ।
आरोहणावरोहणविधिना चैकान्तरेष्वपि वा ॥१५३॥
ज्ञेयो निरन्तरकृतस्त्वष्टकलः सान्तरस्तथा कार्यः ।

०रूर्ध्वष्ट०

तज्ज्ञैः कलाश्चतस्रस्त्वावृत्त्या [ऽऽ] वर्तको भवति ॥१५४॥

प्राज्ञैः

अधिरुह्य च स्वरांस्त्रीन् स्वरान्तरं लङ्घयति च निवृत्तौ ।

[53]त्ते

पुनरपि च परावृत्त्या परीवर्तकोऽष्टकलो ज्ञेयः ॥१५५॥

०र्तेषु [54]कलो

यस्य स्वरावतीतौ तथा परं ह्यन्तरस्वरो भवति ।

यः ०पतितौ परस्त्व०

एककलश्च तथा भवेत् तदुद्घट्टितो नित्यम् ॥१५६॥

भव ०द्वाहितो [55]०त्या

आक्षिप्तकस्त्रिस्वरजः कर्तव्यः षड्विधः कलामानः ।

मा० ०रारज प्रथगेककलात्रयकृतश्च (?)

एककलस्त्वधरः स्यात् षट्कलिको वापरो ज्ञेयः ॥१५७॥

Udvāhita is *dvikala*[94] (with two-unit phrases), (it) moves (in) two gapless *svaras* (forming each phrase-unit), ascends by one *kalā*[95] (phrase-unit and time-unit) (and) again descends (lit. clarifies) by one *kalā*. (148)

Udvāhita itself may become the one named *upalolaka*, when (its units are) repeated twice. That should be known as *krama*, which moves to one, two or three *svaras* in successive order. (149)

That which (moves to) each *svara* with one gap, having ascended (a *svara*) with one gap, should be known by the wise as the *alaṅkāra* named *niṣkūjita*. (150)

In combination with this (the above) order (the *alaṅkāra*) that moves with the gap of one *svara* (in descent) in *dvikala*[96] (form i.e. two-unit phrase and two time-units for each phrase) (and) is followed by two or six (*svaras*?)[97] (and) is similar in ascent, is *hrādamāna*. (151)

After this is *rañjita* which is half a *kalā* (time-unit) in ascent and again the same in descent, after having stayed on two (consecutive) *svaras* without a gap for two *kalās*[98] (time-units). (152)

Āvartaka comes into being in four (consecutive) *svaras* without a gap with the act of ascent (and) descent, or also in (*svaras*) with a gap of one (each).[99] (153)

(Or) *āvartaka* should be made by the experts with eight *kalās* (phrases and time-units)[100] without a gap, similarly (in) four *kalās* with a gap (of one each); it is (named thus viz. *āvartaka*) on accout of *āvṛtti* (repetetion or rotation).[101] (154)

Having ascended three *svaras*, *parivarta* omits another (fourth) *svara* and in *nivṛtti* (lit holding back, here descent) again with *parāvṛtti* (lit. interchange or reversion, here the change in the omitted *svara* in descent which is the fourth again in descending order), it is composed of eight *kalās* (phrases).[102] (155)

Udghaṭṭita is always that in which there is an omitted *svara* after two *svaras* become past (have been pronounced) and which is *ekakala*.[103] (156)

Ākṣiptaka should be made with three *svaras* in each *kalā*; its measure of *kalā* is sixfold. The lower one is *ekakala*[104] and the other (higher) is *ṣaṭkala* (with six *kalās*). (157)

आक्षिप्तवच्चतुर्भिः स्वैरस्तु काले कलान्तरोपेतैः ।

स्त्रिस्वैरः

एकान्तरस्वरक्रम इह गदितः सम्प्रदानस्तु ॥१५८॥

द्विरपि द्विकलं गदितं हसितमिवोच्चारितं तथा हसितम्

०हो० ०ततोऽप०

समनन्तरस्वरकृतं चाक्षिप्तकमिव बुधैर्ज्ञेयम् ॥१५९॥

समनन्तरस्वरेषु हसितवत् त्रिस्वैरश्चतुःस्वैर्वापि ।

०द्यपरश्चतुःपरो (?) वापि

आरोहत्येककलो हुङ्काराख्यः स विज्ञेयः ॥१६०॥

स्थानान्तरमारुह्य प्रत्येति द्वयं चतुष्कलो ज्ञेयः ।

०कद्वयश्च

क्रमेणोर्ध्वपरिक्षेपः स्यात् सन्धिप्रच्छादनो नाम ॥ १६१॥

०मनो० (?)

आदौ पदमुच्चार्य [तु] यत्र स्याद् द्विस्वरो लघुवर्णः ।

यः

समनन्तरमारोहत्येककलां तद् विधुतं तु ॥१६२॥

०ला ०धू०

आदावारोही स्यात् प्रस्तारोऽन्तेऽवरोहते यत्र ।

आदा++वरोही

प्रमाणतश्च कलासु वदन्त्यलङ्कारमुद्गीतम् ॥१६३॥

०न्त्याकार० (?)

हुङ्कारवदारोहेदनन्तरांस्तु स्वरान् कलान्तरयोः ।

अ०

द्वौ द्वौ प्रकम्पमानौ ततश्च प्रसन्नौ द्वौ ॥१६४॥

च ०मतौ(?)चतस्य

वर्णालङ्कारविधौ विज्ञेयो गात्रवर्ण इत्येवम् ।

आकारोकारतया दीर्घाक्षरमन्यदपि योज्यम् ॥१६५॥

गीतालङ्काराणा [— मल-] ङ्करणविधिरयं समुद्दिष्टः ।

०णां ०क०

एभिरलङ्कर्तव्या गीतिर्वर्णाविरोधेन ॥१६६॥

०र्णामा०

स्थाने चालङ्कारं कुर्यान्न ह्युरसि काञ्चीं बध्नीयात् ।

०र द् गाम्युरसि किंचित् उदावेध ॥

बहवोऽलङ्काराः_ स्युर्वर्णविहीना [न] प्रयोक्तव्याः ॥१६७॥

०नाः

Sampradāna is said here to be in the order of a gap after each *svara*;[105] (it is) like *ākṣipta*, with *svaras* that approach or reach another[106] *kalā* (time-unit) in due course.[107] (158)

Hasita (is known as such as it) is pronounced in a manner similar to laughter; it is *dvikala*[108] and pronounced twice, it should be known like *ākṣiptaka* by the wise, being made up of gapless *svaras*. (159)

(That which) ascends in gapless *svaras* like *hasita* with three or four *svaras* (in each phrase) in *ekakala*[109] (form), should be known as one named *huṅkāra*. (160)

Sandhipracchādana is indeed with upward[110] 'throw' in a (specific) order; it is *catuṣkala*[111] (with four *kalās*) (and) comes back in two *svaras* after ascending another *sthāna* (register). (161)

In the beginning, after having pronounced a *pada*[112] (syllabic unit) where there is a short *varṇa*[113] (?) composed of two *svaras* and (which) ascends in one *kalā* (phrase) without a gap that is *vidhuta*. (162)

In the beginning it is *ārohin;* (like) *prastāra* where there is descent according to definite measure (*pramāṇa*),[114] that is said to be *udgīta alaṅkāra*. (163)

One should ascend (in) gapless *svaras* like *huṅkāra* in the other two *kalās* (phrases) there are two *svaras* each that are shaking[115] and then there are two lower *svaras*. (164)

Thus should be known *gātravarṇa* in the prescription (*vidhi*) of *varṇa* and *alaṅkāra*. With *ākāra*[116] and *okāra* other long syllables should also be combined. (165)

Thus has been indicated the prescription about *alaṅkaraṇa* (ornamentation or the act of 'making adequate') pertaining to the *alaṅkāra* of *gīta* (melodic rendering). The *gīti* musical rendering should be ornamented with these without conflicting with the *varṇa*.[117] (166)

One should 'do' (use) an *alaṅkāra* at the proper place; one should not tie the *kāñci* (ornament for the waist) on the bosom. There could be many *alaṅkāras*, they should not be used without *varṇa*.[118] (167)

शशिविरहितेव रजनी विजलेव नदी लता ह्यपुष्पेव ।
अनलङ्कृतेव नारी गीतिरलङ्कारहीना स्यात् ॥१६८॥
अलङ्कारास्त्रयस्त्रिंशदेवमेते मयोदिताः ।
नोदिता ये तु तेऽप्यत्र प्रत्येतव्या मनीषिभिः ॥१६९॥
०दीयोऽपि (?)

[अनु० १०३]
तत्र प्रस्तारा यथा षड्जादिषु—
०रो
सरिगमपधनिसा, प्रसन्नादिः [१]
सनिधपमगरिसा, प्रसन्नान्तः [२]
सरिगमपधनिस निधपमगरिसा, प्रसन्नाद्यन्तः [३]
सनिधपमगरिसा सरिगमपधनिसा, प्रसन्नमध्यमः [४]
सा री गा मा पा धा नी सा, समः [५]
स रि ग म प ध नि ०म
सा सा सा, बिन्दुः [६]
म स्यात् (?) स
सा सा सा, निवृत्तप्रवृत्तः [७]
सादससा
सरिगमपधनि निधपमगरिस, वेणुः [८]
सरिगमपधनिसा, कम्पितः [९]
सरिगमपधनिसा, कुहरितः [१०]
सनि (कु)
सरिगमपधनिसा, रेचितः [११]
सरीरिसा रिगागरी गमामगा मपापमा
गि म
पधाधपा धनीनिधा निसासनी, प्रेङ्खोलितः [१२]
मम्प्रे०
सरिगमपस रिगमपधरि गमपधनिग मपधनिसम,
तारमन्द्रप्रसन्नः [१३]
सपमगरिस रिधपमगरि गनिधपमग
मप
मसनिधपम, मन्द्रतारप्रसन्नः [१४]

Gīti (musical rendering) without *alaṅkāra* is like a night without the moon, a river without water, a creeper without flowers (and) a woman without ornaments.[119] (168)

Thus have been described these thirty-three *alaṅkāras* by me. Those that have not been indicated here, they should also be understood. (169)

(Anu. 103)

Thus are the *prastāras* (notational representations) in (*svaras*) beginning with *ṣaḍja*.[120]

sarigamapadhanisa,[121] *prasannādi* (1)

sanidhapamagarisa,[122] *prasannānta* (2)

sarigamapadhanisa[123] *nidhapamagarisa, prasannādyanta* (3)

sanidhapamagarisa[124] *sarigamapadhanisa, prasannamadhyama* (4)

sā ri gā mā pā dhā nī sā,[125] *sama* (5)

sā sā[126] *sā, bindu* (6)

sā sā sā,[127] *nivṛttapravṛtta* (7)

sarigamapadhaninidhapamagarisa, veṇu (8)

sarigamapadhanisa,[128] *kampita* (9)

sarigamapadhanisa,[129] *kuharita* (10)

sarigamapadhanisa,[130] *recita* (11)

saririsā rigagarī gamāmagā mapāpamā padhādhapā, dhanīnidhā[131] *nisāsani, preṅkholita* (12)

sarigamapasa rigamapadhari gamapadhaniga mapadhanisama, tāramandraprasanna (13)

sapamagarisa ridhapamagari ganidhapamaga masanidhapama,[132] *mandratāraprasanna* (14)

सरिरिस [स] रिगगरिस सरिगममगरिस सरिगमपपमगरिस
सरिगमपधधपमगरिस सरिगमपधनिनिधपमगरिस सरिगमपधनिस-
सनिधपमगरिस, प्रस्तारः [१५]

मा

सनिनिस सनिधधनिस सनिधपपधनिस सनिधपममपधनिस

सा

[सनिधपमगगमपधनिस]

री मा

सनिधपमगरिरिगमपधनिस सनिधपमगरिस [स] रिगमपधनिस,
प्रसादः [१६]
सरि रिग गम मप पध धनि निस सनि निध
धप पम मग गरि रिस, उद्वाहितः [१७]
सरिसरि रिगरिग गमगम मपमप पधपध
धनिधनि निसनिस सनिसनि निधनिध
धपधप पमपम मगमग गरिगरि रिसरिस,
उपलोलकः [१८]
सरिरिस सरिगगरिस सरिगममगरिस सरिगमपपमगरिस
सरिगमपधधपमगरिस सरिगमपधनिनिधपमगरिस सरिगमपधनिस-
सनिधपमगरिस, क्रमः [१९]

मा

सग रिम गप मध पनि धस, निष्कूजितः [२०]

मध

सधसध निपनिप धमधम पगपग मरिमरि
गसगस, ह्लादमानः [२१]
सा री गरि। री गा मग। गा मा पम। मा पा धप।
पा धा निध। धा नी सनि। रञ्जितः [२२]
सरिगमपधनिसा। सनिधपमगरिसा। आवर्तकः, [२३]
सरिगपपमगस। रिगमधधपमरि। गमपनिनिधपग। मपधससनिपम।

धा गा सा मा

[सनिपममपधस] निधपगगमपनि। धपमरिरिगमध।

गा ध मप धा

पमगससरिगप, परिवर्तकः [२४]

मा पा

saririsa sarigagarisa sarigamamagarisa sarigamapapa-magarisa sarigama-padhadhapamagarisa sarigamapadhaninidhapamagarisa sarigamapadhanisa[133] *sanidhapamagarisa, prastāra* (15)

saninisa[134] *sanidhadhanisa sanidhapapadhanisa sanidhapamamapadhanisa sanidhapamagagamapadhanisa sanidhapamagaririgamapadhanisa sanidhapamagarisasarigamapadhanisa, prasāda* (16)

sari riga gama mapa padha dhani nisa[135] *sani nidha dhapa pama maga gari risa, udvāhitaḥ* (17)

sarisari rigariga gamagama mapamapa padhapadha dhanidhani nisanisa[136] *sanisani nidhanidha dhapadhapa pamapama magamaga garigari risarisa, upalolakaḥ* (18)

saririsa sarigagarisa sarigamamagarisa sarigamapapamagarisa sarigamapadha-dhapamagarisa sarigamapadhaninidhapamagarisa sarigamapadhanisa[137] *-sanidhapa-magarisa, kramaḥ* (19)

saga rima gapa madha pani dhasa,[138] *niṣkūjitaḥ* (20)

sadhasadha[139] *nipanipa dhamadhama pagapaga marimari gasagasa, hrādamanaḥ* (21)

sarigari rigamaga gamapama mapadhapa padhanidha dhanisani,[140] *rañjitaḥ* (22)

sarigamapadhanisa[141] *sanidhapamagarisa, āvartakaḥ* (23)

sarigapapamagasa rigamadhadhapamari gamapaninidhapaga[142] *mapadhasasanipama nidhapagagamapani dhapamaririgamadha pamagasasarigapa, parivartakaḥ* (24)

सरिमपपमरिस। रिगपधधपगरि। गमधनिनिधमग।

मपनिससनिपम। सनिपममपनिस। निधमगगमधनि।

धपगरिरिगपध। पमरिससरिमप। उद्घट्टितः [२५]

सरिग। रिगम। गमप। मपध। पधनि। धनिस। सनिध। निधप। धपम।

पमग। मगरि। गरिस। आक्षिप्तकः [२६]

सगमा मरिसा। रिमपा पगरी। गपधा धमगा।

मधनी निपमा। पनिसा सधपा। धनिसा। सधपा पनिसा।

निपमा मधनी। धमगा गपधा। पगरी रिमपा।

मरिसा सगमा। गरिसा। सम्प्रदानमः [२७]

०नम्

सगम मरिस। रिमप पगरि-[56] - - - - - - - - - -

VII [पदगीतिप्रकरणम्]

अलङ्कारा मया प्रोक्ता यथावन्मुनिसत्तम ।

[1]अथ गीतिं प्रवक्ष्यामि छन्दोऽक्षर- [समन्विताम्] ॥१७०॥

प्रथमा मागधी ज्ञेया द्वितीया चार्धमागधी ।

सम्भाविता तृतीया च चतुर्थी पृथुला स्मृता ॥१७१॥

[2]त्रिर्निवृत्ता च या गीतिः सा गीतिर्मागधी स्मृता ।

अर्धकालनिवृत्ता च विज्ञेया त्वर्धमागधी ॥१७२॥

सम्भाविता च विज्ञेया गुर्वक्षरसमन्विता ।

पृथुलाख्या च विज्ञेया लघ्वक्षरसमन्विता ॥१७३॥

[अनु० १०४]

दक्षिणे मार्गे पृथुला गीति [:], वार्तिके मार्गे सम्भाविता, चित्रे मार्गे

र्ग ०त्रै र्मा०

मागधी । अष्टौ [3] मात्रा [दक्षिणमार्गे, चतस्रो मात्रा

०धिः

वार्तिकमार्गे, द्वे मात्रे चित्रमार्गे] कलाप्रयोगक्रमेण ।

[4]ताल०

चित्रे चैककले ताले विज्ञेया गीतिर्मागधी ।

वार्तिके द्विकले ज्ञेया गीतिः सम्भाविता बुधैः ॥१७४॥

०ला

sarimapapamarisa rigapadhadhapagari gamadhaninidhamaga[143] *mapanisasasanipama sanipamamapanisa nidhamagagamadhani dhapagaririgapadha pamarisasarimapa, udghaṭṭitaḥ* (25)

sarigā rigamā gamapā mapadhā padhanī dhanisā[144] *sanidhā nidhapā dhapamā pamagā magarī garisā, ākṣiptakaḥ* (26)

sagamā marisā rimapā pagarī gapadhā dhamagā madhanī nipamā panisā[145] *sadhapā dhanisā sadhapā panisā nipamā madhanī dhamagā gapadhā pagarī rimapā marisā sagamā garisā, sampradānam* (27)
'*sagama marisa rimapa pagari*.........................

VII [Section on *Pada - gīti*]

O! most venerable *muni*! I have duly spoken of the *alaṅkāras*. Now I shall speak about *gīti*[1] which is associated with *chandas*[2] and *akṣara*[3] (syllable). (170)

The first one should be known as *māgadhī*, and the second one is *ardhamāgadhī*, the third one is *sambhāvitā* and the fourth one is known as *pṛthulā*. (171)

The *gīti* which is 'returned to'[4] (repeated) thrice, that *gīti* is known as *māgadhī*. That (*gīti*) which is completed[5] in half the time (of *māgadhī*) should be known as *ardhamāgadhī* (lit. *half-māgadhī*). (172)

And *sambhāvitā* should be known to be composed of *guru* (lit. heavy, here long) syllables. And the one called *pṛthulā* should be known to be composed of *laghu* (lit. light, here short) syllables. (173)

(Anu. 104)
In *dakṣiṇa*[6] *mārga*[7] (lit. path) (operates) the *pṛthulā gīti*, in *vārtika*[8] *mārga sambhāvitā*[9] (*gīti*) and in *citra*[10] *mārga māgadhī gīti*. There are eight *mātrās* in *dakṣiṇa mārga*, four *mātrās* in *vārtika mārga* and two *mātrās* in *citra mārga* in the order of the use of *kalās*.[11]

In the *citra mārga* and *ekakala tāla*, *māgadhī gīti* should be known; in the *vārtika mārga* (and) *dvikala tāla sambhāvitā gīti* should be known. (174)

दक्षिणे पृथुला गीतिस्ताले ज्ञेया चतुष्कले ।
(णो ? णे) ०लैर्ज्ञे०
अनेनैव विधानेन गातव्या गीतयो बुधैः ॥१७५ ॥

[अनु० १०५]
चित्रे चैककल एव तालो द्विमात्रिकप्रयोगात्। वार्तिके द्विकल एव
०ले ०ला[5]
तालश्चतुर्मात्रिकप्रयोगाद्, दक्षिणे चतुष्कल एव तालोऽष्ट-
०ले[6] ०लः अष्ट
मात्रिकप्रयोगात्।
(म०(० ? त्रिक) प्रयोगाद् (द्वि ?)
द्विगुरुर्द्विनिवृत्ता च चित्रे गीतिस्तु मागधी ।
०द्वि० ०त० ०धि
लघुप्लुतकृता चैव तदर्धे चार्धमागधी[7] ॥१७६॥
०धिः
सम्भाविता गुरुर्वृत्तौ पृथुला दक्षिणे लघु [ः] ॥१७७॥
यथा—
मागधी [... ... ...]
अर्धमागधी [... ... ...]
०थ
सम्भाविता [... ... ...]
पृथुला [... ... ...]

[अनु० १०६]
वार्तिके समग्रहो दक्षिणे अतीतः । अ[ना] गतः ।
संग्रहाद् ०धी०

[अनु० १०७]
मात्राप्रयोगा मार्गाणां हि कथिताः । यथा—दक्षिणो वृत्तिश्चित्र इति ।
जाति० वृत्तीनां चि० ०तम् तथा ०श्चेति त्रेति
मात्रा अष्टौ चतुर्द्वे क्रमेण । यथा—
चतुचतुर्द्वि[8] (?)
ध्रुवका सर्पिणी कृष्णा [9]वर्तिन्यथ विसर्जिता ।
(ध्रू) ०ष्ट्या
विक्षिप्ता च पताका च पतिता चाष्टमी स्मृता ॥१७८॥

In the *dakṣiṇa* (*mārga*) and *catuṣkala tāla pṛthulā gīti* should be known. With this prescription itself the *gītis* should be sung by the wise. (175)

(Anu. 105)

In the *citra* (*mārga*) the *tāla* is *ekakala*[12] itself, on account of the use of two-*mātrā* (units). In the *vārtika* (*mārga*) the *tāla* is *dvikala*[13] itself, on account of the use of four-*mātrā* (units). In the *dakṣiṇa* (*mārga*) the tāla is *catuṣkala*[14] itself on account of the use of eight-*mātrā* (units).

In *citra* (*mārga*) *māgadhi gīti* (operates), it is with two *gurus* and is (also) composed of *laghu* (one short) and (one) *pluta*[15] (three *mātrā*-unit); (it is) twice retreated;[16] *ardhamāgadhī* is (completed) in half of that.[17] (176)

Sambhāvitā is *guru*[18] in *vṛtti* (*mārga*) and *pṛthulā* is *laghu*[19] in *dakṣiṇa* (*mārga*). (177)

As -

Māgadhī [--]

Ardhamāgadhī [--]

Sambhāvitā [--]

Pṛthulā [---]

(Anu. 106)

In *Vārtika* (*mārga*) there is *samagraha*,[20] in *dakṣiṇa* (*mārga*), there is *atīta*[21] (lit. past) *graha*, in *citra mārga* there is *anāgata*[22] (lit. future) *graha*.

(Anu. 107)

In the *mārgas* the use of *mātrās*[23] has been said. As - *dakṣiṇā*, *vṛtti* and *citrā* (are the *mārgas*).

The *mātrās* (to be used in them) are eight, four and two (respectively). As — *dhruvakā*, *sarpiṇī*, *kṛṣṇā*, *vartinī* and then *visarjitā*, *vikṣiptā* and *patākā* and *patitā* is known to be the eighth one. (178)

तत्र ध्रुवा सशब्दा स्यात् सर्पिणी वामगा भवेत् ।
ध्रुवका च शब्दस्याः
कृष्णा दक्षिणतो याता वर्तिनी चाप्यधोगता ॥१७९॥
(ना ? ता) ०ताः
विसर्जिता बहिर्याता विक्षिप्ता कुञ्चिता भवेत् ।
०वर्ति०[10]
पताका चोर्ध्वगा ज्ञेया पतिता भूमिगा भवेत्[12] ॥१८०॥
(०का ? गा) [11]वनि० भ्रम्मिगा (?)
ध्रुवका सर्पिणी चित्रे वार्तिके च परेऽपि द्वे ।
कृष्णापद्मिनीनाम्न्यश्च[13] दक्षिणेऽष्टौ स्मृता मात्राः ॥१८१॥
०नाम्न्यो

[अनु० १०८]

[14]दक्षिणावृत्तिश्चित्रेति वृत्तयो गीतोभयवाद्यप्राधान्यवशात् प्रतीताः। गीतप्रधाना दक्षिणा वृत्तिः, उभयप्रधाना वृत्तिर्वृत्तिः, वाद्यप्रधाना चित्रा वृत्तिः।

[अनु० १०९]

इदानीं प्राधान्यं ज्ञापयति पाणिकृतं विवर्तितम्।
तदुक्तम् :—
०क्ताम्
"[15]ताल [गीतिलय -] यतिमार्गप्राधान्यान्यासां यथास्वं व्यञ्जकानि
(न ?) न्यादासा ०संख्य स्वर (र) (?)
भवन्ति। [16]चित्रे समा यतिः, द्रुतो लयः, उपरिपाणिः, मागधीगीति -
याति+
रोघोऽवयवः। वार्तिके स्रोतोगता यतिर्मध्यो लयः, समपाणिः, सम्भाविता
०घनामुखो० ०म०
गीतिरनुगतं चावयवः । तद्वद्दक्षिणे गोपुच्छा यतिर्विलम्बितो लयः,
गवोवलयवः----------- उवग्द०
अवपाणिः, पृथुला गीतिस्तत्त्वं चावयवः।"
अधम० ०त०

[अनु० ११०]

वृत्तीनां च वाद्यं [17]समानागतातीतग्रहैः कार्यम्। तत्र
०द्या ०त०

Out[24] of these, *dhruvā* is the sounded[25] one, *sarpiṇī* moves to the left (side of the performer), *Kṛṣṇā* is 'gone' (moved) to the right (side of the performer), and *vartinī* is moved downwards, *visarjitā* is moved outwards (farther from the performer), *vikṣiptā* is curved[26] or bent, and *patākā* moves upwards, (and) *patitā* reaches (touches) the ground. (179, 180)

Dhruvakā and *sarpiṇī* (are used) in *citra* (*mārga*), in *vārtika* (*mārga*) the next two viz. *kṛṣṇā* and *padminī*[27] are also (used).

In *dakṣiṇa* (*mārga*) (all the) eight *mātrās* are known (to be used). (181)

(Anu. 108)

Dakṣiṇā, vṛtti[28] and *citrā* - these three *vṛttis* are understood according to the predominance of 'song' (melody, of both 'song' and instrument)[29] and of instrument, (respectively). Having the predominance of 'song' is *dakṣiṇā vṛtti*, having the predominance of both is *vṛtti vṛtti*, (and) having the predominance of instrument is *citrā vṛtti*.

(Anu. 109)

Now he (the author) explains the changing[30] predominance (of different temporal components in *vṛttis*) brought about by *pāṇi*.[31] It has been said —

The predominances of *tāla*,[32] *gīti, laya*,[33] *yati*[34] (and) *mārga* become manifestors[35] (rather manifest) according to their own (form) in these (*vṛttis*). In *citra* (*mārga*) there is *samā*[36] *yati, druta* (fast) *laya*,[37] *uparipāṇi*,[38] *māgadhī gīti* and *ogha*[39] is the limb (*avayava*). In *vārtika* (*mārga*) there is *srotogatā*[40] *yati, madhya laya*,[41] *samapāṇi*,[42] *sambhāvitā gīti* and *anugata*[43] is the limb. Similarly, in *dakṣiṇa* (*mārga*) is *gopucchā yati*,[44] *vilambita*[45] (lit. prolonged, here slow) *laya, avapāṇi*,[46] *pṛthulā gīti* and *tattya* is the limb.

(Anu. 110)

The *vādya* (presentation on instruments) should be done with *sama, atīta* and *anāgata grahas*. Out of them, in *citrā* (*vṛtti*) there is *anāgata graha*. In *vṛtti* (*vṛtti*) there is *sama graha*, in *dakṣiṇā vṛtti* there is *atīta graha*. The combination

चित्रायामनागतो ग्रहः। [वृत्तौ समग्रहः, दक्षिणायां चातीतग्रहः।
०त्रे अना०
गीतप्रयोगस्यादौ कलाचतुष्टये वाद्यग्रहयोग उपरिपाणिरुच्यते।
गीतप्रयोगस्य सम-] मभीक्ष्णं[18] [वा] [19]वाद्यग्रहयोगः [समपाणिरुच्यते।
अभिप्रवौ (?) ०प्रयोग
गीतप्रयोगस्य] पश्चात् कलाचतुष्टयेऽतीते सति वाद्यग्रहयोगः
सोऽधःपाणिरुच्यते ।

तत्र [दक्षिणाया] मागधी नाम गीतिर्विपरीतयोजनया दृश्यते ।
०न्
तद्यथा—दक्षिणे मार्गे प्रवृत्ता गीतिर्यदा चित्रे प्रयुज्यते, तदा पृथुला
०था
गीतिर्मागधीत्युच्यते। [वृत्तौ] वृत्तिमार्गे च [प्रवृत्ता गीतिर्यदा] चित्रे
(मना ? र्मा)
प्रयुज्यते, तदा सा सम्भाविता मागधी-शब्दवाच्या द्विःपरिवृत्त ।
यदा ०था मागधी सम्भाविता· शब्दा वाद्याव्या (?)
क्रमेण योज्यते। यावद् दक्षिणे [वार्तिके] च चित्रे
०णा ०त्रो
मार्गे प्रयुज्यते। आवापादिक्रमेणाष्टधा चतुर्धा [द्विधा] चेति ।
०र्ग
[अनु० १११]
एवमुक्तं भवति। चित्रे च द्विमात्रा कला। [तद्गता च मागधी,]
का०
सैव मागधी गीतिः [यदा] सम्भावितया गीत्या प्रयुज्यते तदा
चतुर्मात्रिकवृत्ति— [मार्ग -] शब्देनोच्यते। यदा तु [वृत्तिमार्गगता]
चित्रे
सम्भाविता-शब्दवाच्या मागधी गीतिः द्विगुणिता अष्टमात्रा [भवति
मागधी गीति सम्भाविताशब्दवाच्या
तदा] पृथुलाशब्दवाच्या दक्षिणमार्गे भवति।
त्रिस्त्रिर्निवृत्तिस्त्रिरावृत्तिर्मागधी। यथा देवमिति पदं गीत्वा प्रथमां कलां
त्रीत्रीन्नि० ०मा० ०मे
निर्वाह्य विलम्बितलयेन, यदा द्वितीयां कलां मध्यमलयेन
०प्य० या ०ला ०वयेन (?)
देवमित्यनेन पदेन शर्वमिति सहितेन गायति, तत्रापि च तृतीयां
वरदेन

or arrangement of the taking up of instrumental rendering in four *kalās*[47] before the (beginning) of the performance of 'song' (*gīta*) is called *uparipani.*[48] The combination or arrangement of the taking up of instrumental rendering alongwith of at once (after) (the beginning of) the performance of 'song' is called *samapāṇi.* The 'taking up' of instrumental rendering on the expiry of four *kalās* after the (beginning of) performance of 'song' is called *adhaḥ pāṇi.*

In the context of *dakṣinā* (*vṛtti*) the *gīti* named *māgadhi* is seen in the reverse[50] order. That is thus - when the *gīti* begun in *dakṣiṇa mārga* is performed in *citra*[51] *mārga,* then the *pṛthulā gīti* is known as *māgadhī* (*gīti*) in *vṛtti* (*vṛtti*). When the *gīti* begun in *vṛtti-mārga* is used in *citra mārga,* then that *sambhāvitā gīti* is given the name *māgadhī* (that is) arranged in the order of twice 'return'[52] or twice 'repetition'.

The performance[53] is just in *dakṣiṇa* (*mārga*), *vārtika* (*mārga*) and *citra mārga.* In the order of *āvāpa*[54] and the like (the duration of *kalā*) is eight fold, fourfold and twofold (i.e. eight *mātrās,* four *mātrās* and two *mātrās*).

(Anu. 111)

Thus is being said - in *citra* (*mārga*), the *kalā* is composed of two *mātrās. Magadhī* is seated in that mārga; the same *māgadhī gīti,* when used with *sambhāvitā gīti,* is (then) called by the name (word) *vṛtti mārga* made up of four *mātras* (for each *kalā*). When the *māgadhi gīti* seated in *vṛtti mārga* called by the name (word) *sambhāvitā* becomes double in eight *mātrā*-(unit)s, then it is given the name (word) *Pṛthulā* in *dakṣiṇa mārga.*

Māgadhī is with three 'returns' (each time) (and hence) it is to be 'thrice returned'. As having sung the *pada* (word) *devam* (and) having accomplished the first *kalā*[55] with *vilambita laya* (slow tempo) when one sings the seçond *kalā* in *madhyama laya* (medium tempo) with '*devam*' alongwith the *pada* '*śarvaṃ*', and there also (in the third *kalā*) one accomplishes the third *kalā* in *druta laya* (fast tempo) with thç two *padas* '*devaṃ śarvaṃ*' alongwith the *pada* '*vande*'; thus is the filling of three *kalās.*

कलां द्रुतलयेन देवं शर्वमिति पदद्वयेन[20] वन्दे इति पदान्तरसहितेन
०ला ०वरदेन देवशर्व ०द्वये—
निर्वाहयतीति कलात्रयव्यापनम्[21]। यथा —
०ह्य० ०वयव्यापातनाद् (?)

मा मा सा सा
[दे वं]
मा सा सा मा
[दे वं श र्वं]
[22]सस मस मम रिरि
[देवं शर्वं वं दे]

[अनु० ११२]
मगधदेशोद्भवत्वान्मागधी। अन्ये तु द्विर्निवृत्तां मागधीं पठन्ति।
०त्ता
अर्धमिति पदसम्बन्ध्यर्धपदत्वेनार्धमागधी। न च पदार्द्यनिवृत्तावर्थः
०पा० ०द्य० ०र्ध०
प्रवृत्तिनिवृत्तिगो हेतुर्मन्तव्यः । यतः सामवेदे[23] गीतप्रधाने आवृत्तिष्वर्थो
०गः ०व्या ०द थादेव ०र्थ
नाद्रियत इति । तदुक्तं—य आवृत्यात्मा जातवेदसमिति [[24]शब्दः] ।
आ० उ०
अत्र वेदशब्दपर्यवसिता सम्भाविता, लघुप्रायत्वे[25] च पृथुला,
०प्रभाव (?)
भूयस्त्वात् पदग्रामस्य पृथुलेत्युक्ता।
०क्त्वा

[26]।। इति मार्गलया [:] ।।

[अनु० ११३]
मार्गत्रये गीतिविधौ लयप्रयोगो नवधा द्रष्टव्यः।
०यो ०व्याः
लयसम्प्रयोगं दर्शयति— दक्षिणो मार्गो, वार्तिको मार्गश्चित्रमार्ग इति दक्षिण— [मार्ग -] प्रवृत्तौ लयत्रयम्। वार्तिकमार्गश्चित्रमार्गो ध्रुवमार्गश्चेति।
दक्षिणावृत्तौ
वृत्तिमार्गप्रवृत्तौ लयत्रयम्। चित्रमार्गो ध्रुवमार्गः
शून्यमार्गश्चेति चित्र - [मार्गप्रवृत्तौ] लयत्रयम्।
चित्रे

mā mā sā sā
de - vaṃ -
mā sā sā mā
de vaṃ śa rvaṃ
sasa masa mama nn
devaṃ śarvaṃ vande

(Anu. 112)

Māgadhī is (known as such) because of its origin in the *magadha deśa* (south Bihar). Others read *māgadhī* to be 'twice returned' (or 'twice repeated').

Ardhamāgadhī is (called so) because of there being the state of half '*pada*',[56] thus the '*ardha*,' (half, forming part of the name *ardhamāgadhī*) is related to '*pada*'. In the repetition of half a *pada* the verbal meaning should not be construed as the determining factor (*hetu*) in 'moving forward' (*pravṛtti*),or acceptance, and 'returning' (*nivṛtti*) or rejection; because in Sāmaveda that is predominantly musical, the verbal meaning is not cared for in the repetitions. It has been said - the word *jātavedasam* (fire) that is repetitive, here (in the context of this word), *sambhāvitā* (*gīti*) ends at the word *veda,*[57] the *pṛthulā gīti*, on the other hand, is based on the predominance of *laghu* (short syllables); on account of the profusion of the grouping (*grāma*) of *padas* (syllabic units) it is called *pṛthulā* (lit. broad or large).

(Anu. 113)

In the three *mārgas* in the prescription about *gītis*, the use of *laya* should be seen to be ninefold.

He (the author) shows the use of *laya* as - *dakṣiṇa mārga, vārtika mārga* and *citra mārga*, thus are the three *layas* in the 'operation'[58] (*pravṛtti*) of *dakṣina mārga. Vārtika mārga, citra mārga* and *dhruva mārga*, thus are the three *layas* in the operation of *vṛttimārga. Citra mārga, dhruvamārga* and *śūnyamārga*, thus are the three *layas* in the operation of *citra-mārga*. Thus has been propounded in the chapter on *gītis*. As - in the *dakṣiṇa mārga* there are four *gurus* (long units) two *gurus* and one *guru*. In *vārtika mārga* there are two *gurus*, one *guru* and one *laghu*. In *citra* (*mārga*) there is one *guru*, one *laghu* and one *druta* (half - *mātrā* unit).

इति गीत्यध्याये प्रतिपादितम्। यथा—

[दक्षिणे चत्वारो गुरवः, द्वौ गुरू, एको गुरुः। वार्तिके द्वौ गुरू, एको गुरुः, एको लघुः।] चित्र एको गुरुः, एको लघुः, एको द्रुतः।
०तम्

[ध्रुवे शून्याद् द्विगुणः स्याच्चित्रे स्याद् द्विगुणो ध्रुवात् ।]
चित्रद्विगुणो वृत्तौ तद्द्विगुणो दक्षिणे तथा ॥१८२॥
एक०

[अर्धमात्रा कला शून्ये एकमात्रा ध्रुवे भवेत् ।]
द्विमात्रा स्यात् कला चित्रे चतुर्मात्रा तु वार्तिक ॥१८३॥
अष्टमात्रा तु विद्वद्भिर्दक्षिणे समुदाहृता ॥१८४॥
०ता

[इति पदगीतयः 27]

[इति प्रथमोऽध्यायः]

(The duration of one temporal unit) in *dhruva* (*mārga*) is the double of that in *śūnya* (*mārga*), in *citra* (*mārga*) it is the double of that in *dhruva* (*mārga*), in *vṛtti* (*mārga*) it is the double of that in *citra* (*mārga*), and in *dakṣiṇa* (*mārga*) it is the double of that in (*vṛtti - mārga*). (182)

The kalā is composed of half a *mātrā* in *śūnya-mārga*, of one *mātrā* in *dhruva-mārga*, of two *mātrās* in *citra mārga*, of four *mātrās* in *vārtika mārga*, and it has been said by the knowledgeable ones to be of eight *mātrās* in *dakṣiṇa* (*mārga*). (Thus end the *pada - gitis*) (183, 184)

[Thus ends the *pada-gīti*]

[Thus ends the first chapter]

Pāṭha-Vimarśa
(TEXTUAL NOTES)
Chapter I

Section I (*Deśī*)

1. The ed. has stated that the first folio is missing in the MSS.

2. *Dhvani* having been used in singular number, the plural number of the pronoun *'tat'* (that) viz. *'teṣām'* has been changed to singular viz. *'tasya'* and *'iti'* being combined with *'tasya'* the consequent gap of two syllables has been filled up with *'satyam'* (truth, reality as an adverb).

3. The two compounds in this line, according to the P.t. are adjectives of *'dhvani'* in the ablative case, but that presents difficulties in interpretation; *'dhvani'* in the genitive case and the two compounds in the ablative case, without being adjectives of *dhvani*, standing for the two reasons for the spatial or regional nature of *dhvani*, this seems to be appropriate and adequate for bringing out the intended meaning. Accordingly the reading of the two compounds has been modified, by making them abstract nouns.

4. The text seems to be broken here; at least one or one-half of a verse seems to be missing, because in the next line *bindu* is said to arise from that (?) which is not at all indicated.

5. Reading suggested by the ed. in the place of *'svaryute'* of MSS.

6. The context is that of the consonants being 'sounded' with vowels, hence *ādi* (letters beginning with the vowel *a*) has been changed to *'kādi'* so that only consonants are referred to.

7. The modification is based on the reading found in Bha Ko, p. 948; *'varga'* stands for the 'groups' of consonants here and is a better reading than *varṇa.*

8. *'Yat'* has been used here as an indeclinable, meaning 'because'.

9. Reading suggested by the ed.

10. C.r. in Rā Vi p. 10, it has been given preference over P.t., because *sānurāgeṇa* is not idiomatic.

11. The word *deśī* is used here as an *ikārānta* (ending with short *i*) word in feminine gender.

12. MS B as recorded by the ed.

13. P.t.; the correction is based on C.r. in Rā Vi, p. 10.

14. This extra line is found in the C.r. in Rā Vi, p. 10.

15. MS B as recorded by the ed.

Section II (*Nāda*)

1. MS B as recorded by the ed.
2. C.r. in S R I Sudhā, p. 23.
3. Saṃ S Sā, p. 26.
4. C.r. in S R I Sudhā, p. 23.
5. P.t. does not treat these two verses and the next one as a cited passage; they are treated as part of the text, but *'iti kecit'* and *'ityanye vadanti'* does indicate that they are citations.
6. C.r. without the mention of Mataṅga's name, in S R I Sudhā, p. 23.
7. P.t. confuses the text here as -

कन्दस्थानसमुत्थो हि स च पञ्चविधो भवेत् ।
सूक्ष्मश्चैवातिसूक्ष्मश्च समीरः सचरन्नधः ॥

Feet b and c here are, really speaking, b and c of verse 21; hence they have been omitted here.

8. C.r. in S R I Sudhā, p. 65, without the mention of Mataṅga's name.
9, 10. C.r. in ibid. p. 66.

11. cf. नकारः प्राण इत्युक्तो दकारो वह्निरुच्यते ।
अर्थोऽय नादशब्दस्य सकेतात् परिकीर्तितः ।
स च पञ्चविधो नादो मतङ्गमुनिसम्मतः ॥

(Saṃ Cū p.2)

12. cf. अतिसूक्ष्मश्च सूक्ष्मश्च पुष्टोऽपुष्टश्च कृत्रिम ॥
अतिसूक्ष्मो भवेन्नाभौ हृदि सूक्ष्मः प्रकाशते ।
पुष्टोऽभिव्यञ्ज (ज्य) तें कण्ठे त्वपुष्ट शिरसि स्मृतः ॥
कृत्रिमो मुखदेशे तु स्थानभेदेन भासते ।

(Saṃ S Sā, p. 28)

(See note 16 under annotations).

13, 14. C.r. in S R I Sudhā, p. 65.

Section III (*Śruti*)

1. C.r. in S R I Sudhā, p. 68 and Kalā, p. 70.
2. ibid. *'Karma-Sādhana'* of C.r. in ibid. has been given preference over *'bhāva-sādhana'* of P.t. because the whole treatment of *śruti* in our text deals with it as an object of hearing and not as an act of hearing.
3, 4. C.r. in S R I Kalā, p. 70.
5. cf. आकाशपवनसयोगात् पुरुषप्रयत्नप्रेरितो ध्वनिर्नाभेरूर्ध्वदेशमाक्रामन् धूमवत् सोपानपदक्रमेण पवनेच्छयाऽऽरोहन्नन्तर्भूतपूरणप्रत्ययार्थतया चतुःश्रुत्यादिभेदभिन्नः प्रतिभासत इत्येकैव श्रुतिरिति मतङ्गः ।

(Saṃ S Sā, p. 57)

6. C.r. in S R I Sudhā, p. 68 and Kalā, p. 70.

7. Text of the whole sentence reconstructed on the basis of C.r. (according to note 6).

8. C.r. in S R I Sudhā, p. 68.

9, 10. C.r. in S R I Kalā, p. 70.

11. cf. ऊर्ध्वमुद्यन् हृदाकाशे पूर्यते प्रेरितो ध्वनिः ॥
नानास्थानोपाधिभेदाद्यो नाना प्रतिभासते ।
त मतङ्गः श्रुतिं प्राह मेघेऽहर्पतिरश्मिवत् ॥

(S Raj I, 1.1. 31 cd, 32)

12, 13, 14, 15, 16. C.r. in S R I Kalā, p. 70.

17. C.r. in S R I Sudhā, p. 68 and Kalā, p. 71.

18. C.r. in ibid. (Sudhā) p. 68.

19. cf. ——————————श्रवणाच्छ्रुतिसंज्ञिताः ॥
नाभ्य काश्चिदुपादाय गीयन्ते सर्वगीतिषु ।
आद्रियन्ते च ये तेषु स्वरत्वमुपलभ्यते ॥

(Datti 9 d, 10)

20. P.t.

21. C.r. in S R I Sudhā, p. 68, Kalā, p. 71 and text of Saṃ S Sā p. 5.

22. C.r. in S R I Kalā, p. 71. *Vaisvarya* has not been accepted because it stands for a musical defect viz. being out of tune, *'besurā'* in common parlance.

23, 24. C.r. in S R I Kalā, p. 71.

25. C.r. in ibid.

26. C.r. in ibid.

27. C.r. in ibid.

28. C.r. in Anū Saṃ Vi, p. 27.

29. C.r. in S R I Kalā, p. 71.

30. C.r. in ibid., p. 72, adds the following line after this which is redundant so far as the enumeration of nine *śrutis* goes –

कम्प्यमानाश्चमुक्ताश्च व्यक्तमुक्ताः कलिस्वराः ।

31. C.r. in ibid.

32. This line has been accepted as part of the citation from NŚ by Kallinātha (S R I Kalā, p. 72) and the ed. who has put it within quotation marks; but it does not form part of the text of NŚ.

33. C.r. in S R I Kalā, p. 72.

34. C.r. in ibid. Although there is no substantial difference between *'yathā'* and *'tathā'*, *'tathā'* appears to be more idiomatic.

35. C.r. in ibid. and Sudhā, p. 68.

36. Portion added from C.r. in S R I Sudhā, p. 74.

37. C.r. in S R I Sudhā, p. 74.

38. Readings suggested by the ed. in the place of *'ṇāṃ'* and *'tẹ'* of MS readings; thus *'tatpramāṇam śruteḥ'* would mean 'that is the measure of *śruti*,' whereas *'tatpramāṇā śrutiḥ'*, the reading accepted by us means *'śruti'* is of that

measure'. Since this reading is corroborated by C.r. and is equally valid, it has been given preference over that suggested by the ed.

39. Reading of MS B as recorded by the ed.
40. cf. NŚ XXVIII, p. 20.
41. ibid.
42. ibid.
43. ibid. *'Eka'* has been given preference over *'evaṃ'* because it specifically mentions the measure of the lowering of the *vīṇā.*
44. ibid., P.t. is grammatically incorrect.
45. Reading suggested by the ed.
46. P.t. is extremely confused here.
47. cf. NŚ XXVIII, p. 20.
48. P.t. is confused from here; the reference to the third lowering is totally omitted.
49. C.r. in S R I Kalā, p. 72 and Anū Saṃ R, p. 4.
50, 51. C.r. in ibid.
52. C.r. in Anū Saṃ R, p. 4.
53. C.r. in S R I Kalā, p. 72. P.t. उ(त्तारुग ? च्वण्ड)
54. *Kiyantaḥ* P.t.
55. C.r. in S R I Kalā, p. 72.
56. C.r. in Anū Saṃ R, p. 4.
57. Reading of MS B as recorded by the ed. and C.r. in Saṃ S Sā, p. 8.
58. Bha Ko, p. 765.
59. C.r. in Saṃ S Sā, p. 9 and S R I Sudhā, p. 85.
60. C.r. in Saṃ S Sā, p. 9.
61. C.r. in S R I Sudhā, p. 83.
62. C.r. in ibid.
63, 64, 65. C.r. in Saṃ S Sā, p. 9; S R I Sudhā, p. 83 and Bha Ko, p. 756.
66. C.r. in ibid. and Bha Ko, p. 755.
67. Bha Ko,p. 755.
68. C.r. in Saṃ S Sā, p. 9 and S R I Sudhā, p. 83.
69. Bha Ko, p. 756.
70. C.r. in S R I Sudhā, p. 83.
71. Bha Ko, p. 756.
72. C.r. in S R I Sudhā, p. 83 and Bha Ko, p. 758.
73. C.r. in ibid. (minus Bha Ko).
74. C.r. in ibid., p. 84.
75. Bha Ko,p. 756.
76. MS B reading as recorded by the ed.
77. Bha Ko, p. 755.
78. C.r. in S R I Sudhā, p. 84.
79. MS B reading as recorded by the ed.

80. Bha Ko, p. 755.
81. Suggested by the ed. in the place of *'ṣu'*.
82. Bha Ko, p. 755.
83. C.r. in Saṃ S Sā, p. 10.
84. Bha Ko, p. 756.
85, 86. C.r. in S R I Sudhā, p. 84.
87. C.r. in Saṃ S Sā, p. 10.
88. Reading suggested by the ed.
89. MS B reading as recorded by the ed.

Section IV (*Svara*)

1, 2, 3. C.r. in S R I Sudhā, p. 84.
4. Bha Ko, p. 754.
5. C.r. in Saṃ S Sā, p. 10.
6. Bha Ko, p. 754.
7. Added by the ed.
8. *'Nāda'* of the MSS has been replaced with *'pada'* because *'nāda'* cannot be said to be the associate of *svara,* it is only the subtle or undifferentiated form of *svara.* The association of *pada* with *svara* has been explained in the annotations.

'Tālamiti' has been modified, as *'tvalamiti'* because *'alamiti kṛtau'* could be construed as standing for *alaṅkṛti* or *alaṅkāra,* whereas *tālamiti* is neither grammatically correct, nor does it fit into the context. An alternative reading could be *'tālamitaḥ'* (cf. Saṃ S Sā, p. 11) meaning that *svara* is measured with *tāla,* but even then *'kṛtau'* would pose a problem.

9. cf. अत्र सरिगादिस्वराद्याक्षराणां व्यञ्जनत्वात् कथं स्वरत्वमित्याक्षिप्याचार्यपरिभाषया सङ्केतमात्रमेतदिति प्रत्याह मतङ्गः ।

(S R I Kalā, p. 82)

10. The use of first person is notable here.
11. MS B reading as recorded by the ed.
12. C.r. in S R I Kalā, p. 92.
13. Added in accordance with C.r. in ibid. and Sudhā, p. 93.
14. Reading suggested by the ed. as *tri* (. *te*? *ke*).
15. C.r. in S R I Sudhā, p. 94.
16. Bha Ko, p. 765 adds *'rāga-svareṇa'*.
17. Portion added according to S R I Sudhā, p. 94.
18. Ed. suggests *ṛṣabhasya.*
19. Ed. suggests *dhaivatasya.*
20. MS A reading as recorded by the ed.
21. MSS reading, reconstructed by the ed. as *'tadanu'*.

22. C.r. in S R I Sudhā, p. 94.

23. Added according to C.r. in S R I Sudhā, p. 94.

24. Portion added according to C.r. in S R I Sudhā, p. 95.

25. P.t. adds *'pañcama'* before *'ṛṣabhaḥ'* which is unwarranted.

26. P.t. combines *sapta-svarāḥ* etc. and that has led to a misunderstanding among scholars to the effect that Mataṅga has accepted the *'saṃvāda'* of seven-*śruti* interval in addition to that of nine and thirteen-*śruti* interval. (cf. IMJ, No. 11-12, p. 57, article by P.L.S. on Mataṅga's *Bṛhaddeśī*). Actually *sapta* is related to *'svarāḥ'*; hence a full-stop has been added after *sapta* and that clears the whole confusion.

27. The ed. states that the text is broken here; the missing portion has been taken by us from S R I Sudhā, p. 121.

28. Missing portion (verse 55-60) taken from C.r. in S R I Kalā, p. 79-81. The cited verses are interspersed by Kallinātha with prose sentences of his own, but they have been omitted by us.

29. C.r. in S R I Kalā, p. 81.

30. Saṃ S Sā, p. 14 and C.r. in S R I Kalā, p. 81.

31. This portion is missing in the MSS, it has been paraphrased in S R I Kalā, p. 81 and cited in ibid. Sudhā, p. 97.

32. cf. ब्रह्मजातौ समौ ज्ञेयौ रिधौ क्षत्रियजातिकौ ।
निगौ वैश्याविति प्रोक्तौ पञ्चम शूद्रजातिकः ॥

(Saṃ Mak I. 29)

33. C.r. in S R I Sudhā, p. 97 and Saṃ Cū, p. 71.

34. C.r. in S R I Sudhā, p. 98.

35. Reading suggested by the ed.

36. C.r. in S R I Sudhā, p. 98.

37. C.r. in Saṃ Cū, p. 72.

38. C.r. in S R I Sudhā, p. 98.

39. cf. ' स्वराः सरिगमाश्चैव चत्वारो गक्षमा स्मृताः ।
पधौ मानुषसंज्ञौ च निषाद देवन विदुः ॥

(Saṃ Mak I. 1.46)

40. After this P.t. has the following half-verse –
शूद्रजातिसमुत्पन्नौ तौ काकल्यन्तरौ स्वरौ ।

This is redundant and misplaced because verse 61 d has already spoken of *kākalī* and *antara svaras* being *śūdra* and this line does not fit into the context after verse 72; hence it has been omitted by us.

41. cf. Nā Śi I.4.1,2 and *Gītālaṅkāra,* p. 50.

42. cf. Nā Śi I.5.14-18.

43. The reading *'hara'* suggested by the ed. in the place of *'bhi'* of MSS.

44. cf. Nā Śi I.5.12-14.

45. cf. षड्जाद्भुतवीरौ च ऋषभस्य च रौद्रकः ।
गान्धारस्य च शान्त च हास्याख्य मध्यमस्य च ॥

पञ्चमस्य च श्रृङ्गारो बीभत्सो धैवतस्य च ।
करुणा च निषादस्य सप्तस्थानरसा नव ॥

(Saṃ Mak II.1.47, 48)

It is notable that *Śānta rasa* has been included here and *bhayānaka* has been omitted; thus the number of *rasas* enumerated is only eight and not nine, as stated in the last foot.

46. MS B reading as recorded by the ed.

Section V (*Grāma-mūrchanā*)

1. cf. ग्रामो नाम विशिष्टश्रुतिकस्वरसमूहो मूर्च्छनात्मा
पृर्णापूर्णस्वभावस्वरगतग्रहांशादिविशेषसमूहरूपजातिसमूहश्च ।

(Abhi Bhā on NŚ XXVIII, p. 42)

2. C.r. in S R I Sudhā, p. 102.

3. C.r. in S R I Sudhā, p. 101 has been accepted because *'vyavasthitaḥ'* is an adjectival form which is not matched by a noun that could be qualified by it, but *'vyavasthitiḥ'* is an abstract noun that fits the sentence.

4,5. C.r. in S R I Sudhā, p. 103.

6. This verse is not found in the text of Nā Śi.

7. C.r. in S R I Sudhā, p. 101.

8. P.t., modified according to C.r. in ibid.

9. C.r. in S R I Kalā, p. 99 in the name of *Muni* (Bharata), but this line is not found in the text of NŚ. In P.t. this line has not been treated as a citation, but as a part of the text, because quotation marks are not given.

10. This line forms part of the text of NŚ (XVIII, 5 ab). Hence it is treated by us as a citation.

11. P.t. includes ' *ṣaḍbhiḥ* ' after *'śuddhābhiḥ'*, but that has no relevance to the context and has, therefore, been omitted by us.

12. C.r. in S R I Sudhā, p. 105 adds the following half-verse, paraphrasing the prose-portion regarding the etymology of *mūrchanā* –

मूर्च्छनाशब्दनिष्पत्तिर्मुर्छा मोहे समुच्छ्रयं ।

13, 14. C.r. in S R I Sudhā, p. 114.

15. P.t. adds *'tiryak'* after *'svarāḥ'*, but that is redundant.

16. P.t. adds *'ūrdhvā'* after *'mā'*.

17. P.t. मध्यमे तिर्यगृर्ध्वगा अपि स्वराः ।

18. *Hariṇāśvā* is the name found in NŚ, S R etc. *'Hariṇāhvayā'* is the form of *'hariṇāhvā'* in the instrumental case; but this case is not relevant to the context.

The P.t. is utterly confused, mutilated and in disorder after this line upto the end of Anu. 41; it has been reconstructed according to the context, mainly by re-arranging the order.

19. This sentence has been repeated in the MSS; the ed. has put it in paranthesis with a sign of interrogation.

20. MS A reading as recorded by the ed.

21. Verses 102 and 103 are both in the *āryā* metre, but they have been treated as prose in the P.t.

22. P.t. gives the first two sets of hexatonic *tānas* in the descending order like *ni-dha-pa-ma-ga-ri* etc. These have been changed by us into the ascending order; the crosses indicating the omitted *svaras* have also been added by us for the sake of clarity.

23. cf. (a) ननु कथ मूर्छनातानयोर्भेदः प्रतिपादितः, उच्यते ।
आरोहावरोहक्रमयुक्त स्वरसमुदायो मूर्छनेत्युच्यते ।
तानस्तु आरोहक्रमेण भवतीति भेदः ।

(Saṃ S Sā, p. 18)

(b) यद्यपि मूर्छना एव शुद्धास्तानाः स्युरित्युक्तौ तानेष्वारोहावरोहत्व प्रतीयते, तथापि मतङ्गमतेनारोह एव तान इति ज्ञेयम्। तथा च मतङ्ग —ननु कथ मूर्छनातानयोर्भेद ? उच्यते। आरोहावरोहक्रमयुक्तः स्वरसमुदायो मूर्छनेत्युच्यते, तानस्त्वारोहण भवतीति भेदः ।

(Rā Vi, p. 31)

24. C.r. in S R I Sudhā, p. 114.

25. C.r. in Bha Ko, p. 502.

26. C.r. (as in no. 24).

27. C.r. in Bha Ko, p. 502 adds *'bharatasya'* in the beginning of the sentence.

28. C.r. in S R I Sudhā, p. 114 reads -

ननु कथ मूर्छनातानयोर्भेद ? ब्रूम ।

29. Portion added from Saṃ S Sā, p. 18; S R I Sudhā, p. 114 and Rā Vi, p. 31.

30. P.t. modified on the basis of ibid.

31. P.t. adds *'svarasṛṣṭiḥ?'* after this, but it is totally out of context.

32,33,34. Our reconstruction is based on S R I, 4. 74.

35. Our reconstruction is based on S. Rāj II, 1.1.457. The chart illustrating these *tānas* in S. Rāj I, p. 133 reads *'balabhṛt'* and *'nāgayakṣa'*; S R I,4.76 reads *balabhinnāgapakṣakaḥ.*

36,37,38. Our reconstruction is based on S R I, 4.77.

39. S R I, 4.77.

40,41,42. Our reconstruction is based on S R I, 4.79.

43. ibid., verse 80.

44. Reconstruction based on S R I, 4.82 and S. Rāj II, 1.1.465.

45,46. Reconstruction based on S R I, 4. 83 and S. Rāj II, 1.1.467.

47. Reading in S R I, 4.84 and S. Rāj II, 1.1.468.

48. ibid.

49. Reconstruction based on ibid.

50. Reconstruction based on S R I, 4.85 and S. Rāj II, 1.1.469.

51. As above, S R I, 4.86 and S. Rāj as above.

52-54. ibid. verse 87 and S. Rāj verse 472.

55-59. ibid. verse 88 and S. Rāj verse 473-74.

60. C.r. in S R I Kalā, p. 108. P.t. has been given preference by us because *'vikṛtā'* of C.r. does not seem to be necessary or justified in the context of *'sādhāraṇakṛtā'* which itself signifies a *vikṛtā* state.

61. Reconstruction based on the consideration that *'sādhāraṇa'* could reasonably confirm *'tāna-sādhāraṇatā'* and not *'tāna-asādhāraṇatā'*.

62. P.t. omits *'cet'*; it has been added by us according to C.r. in S R I *Sudhā*, p. 117.

63,64. C.r. in ibid.

65. C.r. in ibid. *'praveśaḥ'*; we have reconstructed the reading as *'praveśanam'* because that is nearer the P.t.

66,67. C.r. in ibid.

cf. प्रवेशो द्विविधः पूर्वस्वरविप्रकर्षेणोत्तरस्वरमार्दवेन च। तत्रर्षभापेक्षया षड्जस्याधरीभूतस्य लोपनीयस्यापि विप्रकर्षः पीडनम्, ॠषभापादनमिति यावत्। तस्यैव षड्जस्य निषादापेक्षयोत्तरीभूतस्य मार्दव शिथिलीकरणम्, निषादापादनमिति यावत्।

(C.r. in S R I Kalā, p. 111)

68. cf. (i) निग्रहस्तूत्तरस्वरपरित्यागोऽसस्पर्शः। प्रयोगस्तु यथा—सासा गरि पा पा मा री। तथा चाह भग्तः —द्विधा तानक्रिया तन्त्र्या प्रवेशो निग्रहश्च। अत्र प्रवेशो नामाधरस्वरप्रकर्षादुत्तरस्वरमार्दवाच्च। निग्रहश्चासस्पर्शः।

(C.r. in S R I Sudhā, p. 117)

(ii) निग्रहस्तूत्तरस्वरस्य परित्यागः, असस्पर्श इति यावत्। तथा चाह भरतः —द्विधा तानक्रिया तन्त्र्या प्रवेशान्निग्रहाच्च। इति। तत्र प्रवेशो नामाधरस्वरविप्रकर्षादुत्तरस्वरमार्दवाद्वा। निग्रहश्चासस्पर्शः।

(C.r. in S R I Kalā, p. 111)

69. cf. (i) द्विविधा च तानक्रिया तन्त्र्या प्रवेशान्निग्रहाच्च। तत्र प्रवेशन मधुर (प्रवेशनमधर) स्वरविप्रकर्षादुत्तरमार्दवाद्वा। निग्रहस्त्वसस्पर्शः।

(NŚ XXVIII, p. 27)

(ii) द्विविधास्ता(ता)नक्रिया तन्त्र्या प्रवेशो निग्रहश्च। तत्र प्रवेशो नामाधरस्वरप्रकर्षादुत्तरस्वरमार्दवाच्च। निग्रहस्त्वसस्पर्श. ।

(NŚ Chau. pp 320,21)

70. Reading in *Dattilam* 36. The P.t. is utterly confused from here upto Anu. 54; it has been re-arranged in proper order.

71. *'Kārīpidhāne'* of P.t. does not make any sense. Brahaspati has suggested *'sārī-vidhāne'* ascribing the meaning 'in the prescription of frets' in the place of *'kārī'* (vide *Saṅgīta Cintāmaṇi*, p. 107). But this suggestion does not offer a reasonable explanation of *'ityuktam'* (thus has been said). The reading *'kākuvidhāne'* suggested by us offers an explanation of the above phrase by implying an inherent reference to NŚ XVII, p. 387 and verse 106 where *kāku* is said to arise from or be used in the three *sthānas* (lit. locations, registers).

cf. ननु त्रिषु स्थानेषु सप्तस्वरा इत्युक्त काकुविधाने। तत्र कतम (स्वरसप्तकमवलम्ब्य) मूर्छना कार्येति ये सशेरते तान् प्रत्याह मध्यमस्वरेण त्विति जातावेकवचनम्, मध्यैरेव स्वरैरित्यर्थः ।

(Abhi Bhā on NŚ XXVIII, p. 27)

Thus our reading *'kākuvidhāne'* is corroborated by Abhi Bhā.

72,73 C.r. in S R I Kalā, p. 104.

74. P.t; our reconstruction is nearer P.t.

75. cf. (i) मध्यमस्वरेण तु वैणेन मूर्छनानिर्देशो भवत्यनाशित्वात् मध्यमस्वरस्य निग्रहः प्रवेशो वा।

(NŚ Chau, p. 321)

(ii) मध्यमस्वरेणैव तु मूर्छनानिर्देशः कार्यो भवति अनाशित्वान्मध्यमस्य निग्रहे पर्यग्रहे वा।

(NŚ XXVIII, p. 27)

76. Reconstruction based on Abhi Bhā on NŚ XXVIII, p. 28, reading as -
चतुर्थस्वर एव कण्ठ्यो मध्यमा (मोऽ) त्रेत्यपरे।

Brahaspati has interpreted *'karṇye'* as the 'fundamental note' that is constantly heard in the drone. But *'kaṇṭhya'* seems to be more appropriate, because *kaṇṭha* (lit. throat) is the location of the middle register in the human body.

77. Reconstruction based on the reading of Dattilam 37.

78. cf. (i) ननु प्रथमाया सप्तम्या च मूर्छनाया षड्जलुप्ते रिगमपधनिरूप भवतीति तत्र को विशेषः। सत्यं भेदो नास्ति, परन्तु मन्द्रतारकृतो भेदो विद्यत एव।

(C.r. in S R I Sudhā, p. 117)

(ii) ननु प्रथमाया सप्तम्या च मूर्छनाया षड्जे लुप्ते रिगमपधनिरूप भवतीति दुर्ज्ञातो विशेषः। सत्य लेख्यभेदो नास्ति।

(Abhi Bhā on XXVIII, p. 28)

79. cf. (i) इद च प्रयोक्तृश्रोतृसुखार्थ च मूर्छनानानात्वम्। मूर्छनातानप्रयोजनमपि स्थानप्राप्त्यर्थम्।

(NŚ XXVIII, p. 27)

(ii) प्रयोक्तृश्रोतृसुखार्थ तानमूर्छनातत्त्वम्। प्रयोजनमपि स्थानप्राप्तिः।

(NŚ Chau, p. 321)

'Nānātvam' (variety) is associated with *mūrchanā* in NŚ, but in BṛD the reading *mūrchanā-tānānyatvam* suggests a distinction between *mūrchanā* and *tāna* and it is in consonance with the preceding discussion in Anu. 45.

80. C.r. in S R I Sudhā, p. 117.

81. cf. ननु च मूर्छनास्तावत् जाज्जति (० ज्जाति) ग्रह (राग) भाषावन्न प्रयोगोपयोगिन्यः, तानाश्च कुतप (कुत्र) उपयुज्यन्ते, तानोक्तस्वरातिरिक्तानामपि जातिषु लोपा (प्य) भावाद् दृष्टत्वात्।

(Abhi Bhā XXVIII, p. 29)

(Readings suggested in paranthesis ours).

82. cf. ग्रामद्वयेऽपि तानाना षाडवौडवसञ्ज्ञिनाम् ।
नष्टोद्दिष्टविधानाय तत्सम्ख्यामभिदध्महे ॥

(S. Rāj II, 1.1.424)

83. Reconstruction in the whole verse based on the reading in *Dattilam* 39.

84. ibid., *Dattilam* 40.

85. Reading suggested by the ed.

86. P.t. is utterly confused here.

87. cf. प्रयोजनमपि स्थानप्राप्तिः। स्थान तु त्रिविध पूर्वोक्तलक्षण काकुविधाने।

(NŚ Chau, p. 321)

88. *'Sthāna'* added on the basis of NŚ XXVIII, p. 27.

89. cf. यत्त्रिविधत्वेनोक्तं काकुविधानेन तच्च षट्षष्टिभेदः, सक्षेपतस्त्रिधा सद्वर्णालंकारयोगः प्रयोक्ष्यते।

(Abhi Bhā XXVIII, p. 31)

90,91. C.r. in S R I Sudhā, p. 110.

92. cf. गायता शृण्वता चापि भवेद्रागामृतं हृदि ।
मनसो मज्जनं यत्तन्मूर्छनेत्याह कोहलः ॥

(Saṃ S Sā, p. 43)

This verse also bears comparison with verse 90 of our text.

93. Reconstruction based on C.r. in Bha Ko, p. 289.

94. सति रागसिद्धिः स्यात् – Bha Ko, p. 289.

95. S R I Sudhā, p. 110 cites the notation and names of *mūrchanās* starting the series with *sa-ri-ga-ma-pa-dha-ni-sa-ri-ga-ma-pa.*

Section VI (*Varṇālaṅkāra*)

1. MS B reading recorded by the ed.

2. This *āryā* verse has been treated as prose in P.t.

3. P.t. adds *ārohantītyādi* (?) which is redundant.

4. Bha Ko, p. 796 reads *'samanantaragaḥ;* but that means gapless (*svara*), whereas the preceding prose portion says that a gap of one or two *svaras* is permissible in the *ārohin varṇa*. We have, therefore, reconstructed the reading as *samaścāntaragaḥ* which would mean equal (without gap) and with gap.

5. cf. शारीरस्वरसम्भूतास्त्रिस्थानगुणगोचराः ।
चत्वारो लक्षणोपेता वर्णास्तत्र प्रकीर्तिताः ॥

(NŚ XXIX, 17)

6. C.r. in S R I Sudhā, p. 154.

7,8. Reconstruction based on ibid.

9. C.r. in ibid. *prasannādi.*

10. P.t. reads -

धातुरल (कृत ?) शब्दपूर्वः

C.r. in S R I Sudhā, p. 154 –

इत्यस्माद्धातोरलशब्दपूर्वाद् धञ् प्रत्ययेऽलकारशब्द इति।

11. Reconstruction based on Bha Ko, p. 397.

12. The short solfa-syllables here have been changed to long with a view to bring about uniformity in the illustrations of the two preceding and one succeeding *alaṅkāras*, since there is no specific prescription about the temporal dimension.

13. P.t. adds *'nanu'* before *'yatra'*, which is redundant, because no contention is intended here.

14. P.t. adds another *'iti'* after *'prasannamadhyaḥ'* which is superfluous.

15. *'Madhyamagrāme'* of P.t. has been replaced with *grāmabhede*, because *'ṣaḍjagrāma'* has not been mentioned in the preceding illustration. It is there

only by implication. It was considered better to mention the 'change of *grāma*' rather than the explicit mention of *madhyamagrāma*.

16. Shake on *svaras* composed of three *śrutis* each has been spoken of in *Nāṭyaśāstra* and *Abhinava Bhāratī* cf. NŚ XXX, 7 where *ṛṣabha* and *dhaivata* (the two *svaras* made up of three *śrutis* each) have been said to be played with shaking fingers. Abhi Bhā on NŚ XXVIII, 21 also speaks of shake on *svaras* composed of three *śrutis* both in the Vedic and non-Vedic traditions. In the description of *alaṅkāras* NŚ XXIX, 43 speaks of shake for three *kalās* in the *kampita alaṅkāra* and this description seems also to apply to *recita* and *kuhara* mentioned in the same verse. Abhinavagupta comments that *kalā* here, stands for *'śruti'*. In view of all these postulations the P.t. reading *'dviśruti'* has been changed to *'triśruti'*. In the description of the next two *'alaṅkāras'* P.t. also reads *'triśruti'*.

17,18,19. P.t. is extremely confused here and hence it has not been noticed.

20. P.t. reads after *'athavā'* वेल षड्जग्रामे षड्जाद्याः सप्त मूर्छनाः मध्यमग्रामे मध्यमाश्च सप्त। एताश्चतुर्दश मूर्छना.। प्रत्येक चतुर्धा भवन्ति। शुद्धा करकलिकलिता सान्तग तदद्वयोपेता चेति। एकैकस्या मूर्छनायाश्चतुर्विधत्वात् षड्ज पञ्चचत्वारिंशद्युतानि पञ्चसहस्राणि कूटकूटतानानाम् (?)।

षट्पञ्चाशन्मूर्छनास्ताः पूर्णकूटास्तु योजिताः ॥
लक्षद्वय सहस्राणि द्वयशीतिर्द्वे शते तथा।
चत्वारिंशच्च सख्याता अथापूर्णा (त् ? न्) प्रचक्ष्महे॥
एकैकाद्यग्निविरहाद् गमजा षड्जादयः स्वराः ।
एकस्वरोऽत्र निर्भेदोऽप्युक्तो नष्टोदिसिद्धये (?)॥
क्रमादकूटतानत्वे युक्तास्तेषूपयोगिनः ।

सप्तस्थानानि - आधारस्वाधिष्ठानानाहतमणिपूरक (अनाहत ?) विशुद्ध्याज्ञाब्रह्मरन्ध्रेषु। गमपधनिस। गि। सरिगरिगामग। ममपमधपपध निधनिधनिस। प्रस्तारः॥

This portion is totally out of context and bears evidence to extreme confusion in the MSS. The enumeration of seven *sthānas* in the last sentence of this portion is, however, interesting.

21,22. P.t. is utterly confused and hence has not been noticed.

23. P.t. reads –सचरन्तावारोहक्रमेणा (रोहक्रमेणा ?) वरोहादुद्ग्राहितः ।

We have added *'ca'* (and) after *'avarohāt'* in accordance with Sanskrit idiom.

24. P.t. is extremely confused and hence has not been noticed.

25. P.t. reads -

क (ल ? ला) त्रयकरणात् (प्रा ? ह्ला) दमानः साधासाधासाधा। नीपानीपानीपा। धामाधामाधामा। पागापागापागा। मारीमारीमारी गासागासागासा।

The illustration has been repeated twice.

26. We have changed the long solfa-syllables here to short because the description of this *alaṅkāra* in the text says that three *kalās* have to be made (in each phrase). Six short syllables would make three long units (*gurus*) and one *guru* is equal to one *kalā* as a standard unit.

27. Reading of MS B as noticed by the ed.

28. P.t. *Catu* (*rtha*).

29. MS B reading as noticed by the ed.

30. cf. ओहाटी कम्पितैर्मन्द्रैर्मृदुद्रुततरैः स्वरैः ।
हकारौकारयोगेन हृन्नयस्ते चिबुके भवेत् ॥

(S R II, 1.5)

31. This is a single-unit phrase included, perhaps, in order to bring about a sense of completion on the high *ṣadja;* similarly at the end *'magarisa'* would serve the same purpose by ending on the low *ṣadja.*

32. *'dhanisa'* here and *'garisa'* at the end seem to have been included in order to bring about a sense of completion; it is notable that these two are single-unit phrases, as distinct from the triple-unit phrases in the rest of the illustration.

33. P.t. is confused and contains long solfa-syllables.

34. P.t. adds '*nandyantyalaṅkāraḥ*' which does not seem to have any relevance, because *nandayantī* is well known as the name of a *jāti.*

35. P.t. reads - जेयाद्यंतदलङ्कागदमोल्लक्षणल्क्षिता (?)

Reconstruction has been made by us on grammatical and contextual considerations.

36. This line has been added from NŚ XXIX, 33 ab, variant recension.

37. P.t. *e (kā) (de?da) śa.*

38. P.t. reads ०नश्चकोगे हमिना न (?)

39. P.t. reads *'vidhṛto'*, the ed. notes that *vidhuta* has been read earlier in the text. NŚ XXIX, 26, variant recension and NŚ Chau XXIX, 37 read *'vidhumo'*. We have accepted *'vidhuta'* because of its first occurrence and also because it makes sense as 'shaken off'.

40. *'Naiteṣām'* of P.t. has been reconstructed according to NŚ XXIX, 26, P.t. is grammatically incorrect; it is further confused as -
ध्रुवास्विप्ट अंन चर्णा प्रकपंणा (?)

41,42. NŚ XXIX, 26 reads *'śrutivarṇa'*, but Abhi Bhā on the same reads *atiprakarṣa; 'ati'* is a better reading than *śruti* because *śruti* does not seem to fit into the context and excessive stretching is avowedly undesirable in *dhruvās.*

43. Variant reading noted in G.O.S. edition.

44. P.t. reads धनहितवर्णप्रकर्षंस्तु ध्रुवाणा (?)

45. This line has been added by us from NŚ XXIX, 28.

46. P.t. reads *prayo (ne ? ge).*

47. NŚ XXIX, 30 ab also reads *'prayoge'* but it has been modified as *'prayogam'* according to Sanskrit idiom; the *'yatra'* of P.t. has been changed to *ye'tra* on the basis of the reading in NŚ, ibid.

48. This verse has been added from NŚ XXIX, 50 cd and 51 ab, variant recension.

49. This line has been added from NŚ XXIX, 53 ed, variant recension.

50. MS B reads *'prasādayati;'* as noticed by the ed.

51. Reading of NŚ XXIX, 55 d, variant recension.

52. Reconstruction based on ibid. 58d.

53. ibid. 61 b reads *'yadvṛttau'*. *'Nivṛtti'* has been used elsewhere in our text for 'descent', here it fits the context, whereas P.t. and NŚ readings do not do so; hence we have made this reconstruction.

54,55. Reconstruction based on NŚ XXIX, 61d, and 62 d, variant recension, respectively.

56. P.t. breaks here.

Section VII (*Pada-gītis*)

1. cf. NŚ XXIX, 44-48 and the variant recension of this chapter, 75-78.

2. cf.

त्रिनिवृत्त (त्ति) प्रगीता या गीति सा मागधी स्मृता।
अर्धेन सन्निवृत्ता च विज्ञेया ह्यर्धमागधी॥

(NŚ XXIX, 47)

भिन्नवृत्तिप्रगीता या सा गीतिर्मागधी स्मृता।
अर्धतः सन्निवृत्ता च विज्ञेया ह्यर्धमागधी॥

(NŚ XXIX, 77, variant recension)

P.t. is confused at this point, as follows –

दक्षिणे अर्तान चित्रवृत्तो अगन जातिप्रयोगात् मर्मान्विता (?)
प्रथमे मागधी ज्ञेया द्वितीया चार्धमागधी।
सम्भाविता (स्तृ ? तृ) तीया च चतुर्थी पृथुला स्मृता॥
त्रिर्निवृत्ता च या गीति सा (सा गति. ? गीतिर्मागधी) स्मृता।
अर्धकालनिवृत्ता च विज्ञेया त्वर्धमागधी।

सम्भाविता (?)

अलङ्कारा मया प्रोक्ता यथावन्मुनिसत्तम।
अथ गीति प्रवक्ष्यामि छन्दोऽक्षर++++॥
(सम्भाविता) च विज्ञेया गुर्वक्षरसमन्विता।

The ed. has suggested that the verse beginning with *'alaṅkāra'* should precede the prose sentence beginning with *'dakṣiṇe'*. Since this prose sentence recurs after a few lines at the proper place, it has been omitted by us here.

3. *'Kalā'* has been replaced with *'mātrā'* according to the context.

4. MS B reading recorded by the editor - *'tālakrameṇa'*, P.t. *'tālaprayogakrameṇa'*. We have reconstructed *tāla* as *'kalā'* according to the two verses that immediately follow this prose sentence.

5, 6. MS B reading recorded by the ed.

7. cf.

मतङ्गस्त्वेना मागधीभेदत्वेनाह। यथा—
'अन्य तु द्विर्निवृत्ता मागधी पठन्ति' इति। अथो अर्धमागध्या मागध्यन्तर्भूतत्वात्
क्वचिन्मागधीस्थानेऽर्धमागधीप्रयोगोऽपि सम्मत एव।

(S R I Kalā, p. 283)

8. MS A reading recorded by the ed. - *'dviḥ ka'*.

9. S R V, 12 reads *padminī*.

10. MS B reading recorded by the ed. - *'bavartitā'*.

11. MS B reading recorded by the ed. - *'vanita'*.

12. cf. S R V, 12-14.

13. S R V, 15cd, 16ab prescribes the first two *mātrās* in the *citramārga,* the first two and the last two i.e. seventh and eighth (not the third and fourth as in our text) in *vārtika mārga* and of course all the eight in *dakṣiṇa mārga.*

14. The text is utterly confused and mutilated at this point as –

दक्षिणा चोर्ध्वगा चित्रे द्वे तु ध्रुवकासर्पिणी।
कृष्ट्या पद्मिनी ++++++++++++ ॥

अथवा

प्रथमे मध्यमागुलीयो (?) द्वितीये मार्धीन ++ ।
तृतीये मुष्टिमोक्षश्च (च) तुर्थे कग्पातना ॥
ध्रुवका सर्पिणी चित्रे दक्षिणा विनीचित गीता (?)॥
उभयवाद्यप्रवर्तनवशात् प्रतीतिश्चागीतप्रधानदक्षिणा वृत्ति
उभयप्रधाना वृत्ति· मबित्ति (?) वाद्यप्रधाना चित्रवृत्ति· ।

The above verses have been dropped by us because (i) they almost repeat the content of verses 180-82 and (ii) whatever seems to be new in them is not found in any other text to form the basis of reconstruction. The prose portion has been reconstructed on the basis of NŚ XXIX, 71 and Abhi Bhā.

15. This line has been reconstructed on the basis of NŚ XXIX, variant recension, p. 133, 34.

16. cf. चित्रे समा यति· । द्रुतो लयः । उपरिपाणि मागधी ।
आंघोऽवयव अनागतग्रह· । अभिसृतवाद्यप्रयोग । .(Bha Ko, p. 481)

17. P.t. repeats *'samānā'*.

18. P.t. has been reconstructed as *'abhīkṣṇam'*, meaning 'at once' as it is nearest to the available reading and also fits the context as an alternative (synonym) of *'samam'* i.e. together.

19. The reading of P.t. *'vādyaprayoga'* has been replaced with *'vādyagrahayoga'*, because this reading recurs in the following sentence and is more appropriate because of the incorporation of *'graha'*.

20. P.t. repeats *'vande iti padadvayena'*.

21. cf.

एतदुक्तम् । देवमिति पद गीत्वा प्रथमकला निर्वाह्य विलम्बितेन लयेन यदा द्वितीया कला मध्यमलयेन देवमित्येतेन पदेन शर्वमिति शब्दसहितेन गायति ततोऽपि तृतीया कला द्रुतलयेन देव शर्वमिति पदान्तरसहितेन निर्वाहयति तत एव देव इत्यय शब्दः कलात्रयव्यापनात् त्रिनिवृत्तिनिर्वाह एव। एवं शर्वमित्यादयोऽप्युत्तरकलाव्यापिनस्तदा मागधी गीति· । मगधेषु तथा गाननिर्वाहोपलम्भात् ।

(Abhi Bhā, NŚ XXIX, p. 93)

22. P.t. reads - *sasa - māsama mariini.*

23. Reconstruction based on C.r. in S R I Kalā, p. 283 and reading of Abhi Bhā on NŚ XXIX, 47, p. 93.

24. *'Śabdaḥ'* has been added in order to justify the adjective *'āvṛttyātmā'* that is in masculine gender; otherwise *'padam'* would have been more appropriate.

25. Reconstruction based on C.r. in S R I Kalā, p. 285.

26. P.t. reads *svaratānu* (*la*?) before *iti;* it has been dropped as it makes no sense.

27. P.t. reads *"vārtike dakṣiṇe iti* (?)"

Vimarśa

(ANNOTATIONS)

Chapter I

Section I (*Deśī*)

1. Upto verse 13 a dialogue between Mataṅga and Nārada is explicit; accordingly, Mataṅga has been identified here as the first speaker, to whom Nārada responds. The name of Mataṅga appears only once again in the beginning of the *Prabandha* chapter (verse 361 cd) where Mataṅga is said to address anonymous *munis.*

2. Since the quality of pleasantness in sound is mentioned here, it could be conjectured that musical sound is being referred to, although later (verse 13) *deśī* has been identified with syllabic sound. Tonal sound (*nāda*) has not been separately mentioned in this section, except in verse 7 where the *svaras* (*ṣaḍja* etc.) of music have been said to be different from *svaras* (vowels) in language.

3. *'Jantu'* means living being, including the human beings, but since 'people' and 'kings' are separately mentioned here, *jantu* could be taken to stand for sub-human creatures.

4. The manifest form or level of sound is referred to here and its spatial or regional aspect is being emphasised in the context of *deśī* (pertaining to *deśa,* i.e. space or region or location).

5. *Dhvani* at the metaphysical level is beyond space and time, it is all-pervasive (*vyāpaka*) and eternal (*nitya*). How could it be said to be related to *deśa* (space or region or location)? This is the question.

6. Sound at the manifest level is perceived according to its direction (up, down, right, left etc.) in relation to the listener.

7. *Sthāna* stands for location of sound in the human body. Five such locations are identified; viz. the navel, chest, throat, palate or cerebrum and mouth, the first and the last being omitted in music. The vital air is propelled from the seat of energy in the body known as *brahmagranthi* and as it travels upward it touches the various locations, producing low and high sounds. This is the purport of sound being the 'follower' of *sthāna.*

8, 9, 10. In *Tantra* the concentrated form of energy is identified with *bindu* (lit. point or drop) and the flowing form of energy is called *nāda.* At the aural level *bindu* manifests as the *anusvāra* (nasal sound marked with a dot on the line) and *nāda* as tones and vowels (combined with consonants) without specification and at the visual level *bindu* is the point and *nāda* could bear the analogy of *rekhā* (line) without specific form. *Mātṛkās* (lit. mothers) are the subtle and unmanifest forms of letters of the alphabet; thus they are the matrices of all sound-forms, they could be said to stand for the subtle level of individualised specific letters. These three and the manifest form of *mātṛkas* viz.

varṇa—all the four have been identified with specific stages in the order of creation in *Tantras.*

(Also see note 12 in the next section on *nāda*)

11. The primary meaning of *varṇa* is colour. At the aural level *varṇa* stands both for letter and syllable i.e. it is the primary unit of language.

12. 'This' *śāstra* or discipline means *Saṅgītaśāstra,* the *śāstra* of music and *tantra.* The author has tried to combine the two here. Although in music *nāda* (tonal sound) predominates, yet *varṇa* (syllabic sound) cannot be totally excluded. Similarly, in language, *varṇa* (syllabic sound) predominates, but *nāda* (tone) cannot be totally absent, because when a *varṇa* is pronounced, its total aural form does embody the qualities or attributes of tone viz. pitch, loudness, timbre (of the producing medium) and duration. When *varṇa* and its matrix *mātṛkā* is said to be the 'light of the world', the idea would be that sound is the origin of all manifest forms. This sound is a totality of *varṇa* and *nāda,* although only *varṇa* is explicitly mentioned here. The author has thus established a common source of language and music and that source is the 'light of the world'.

13. The root *svṛī* means 'to sound'. *'Svara'* is derived from this root; the seven groups of consonants beginning with '*K*' are as follows - (1) *kādi* (2) *cādi* (3) *ṭādi* (4) *tādi* (5) *pādi* (6) *yādi* (7) *śādi.* Actually the total number of these groups is eight, when the group of vowels known as *ādi* is also included as the first one. Here it has been excluded because the context is that of the consonants being 'sounded' with the help or support of *svaras* (vowels).

14. *Deśabhāṣā* lit. means regional language. *'Bhāṣā'* is conventionally used for the language of the common people. *Laukika* (classical) Sanskrit is called *bhāṣā* as compared to Vedic Sanskrit and regional languages have been known as *bhāṣā* as compared to Sanskrit. Here both Sanskrit and regional languages seem to be implied.

15. Although musical notes and vowels bear one and the same name *svara,* they are mutually distinct and this distinction has been rightly hinted at here, but it has not been made explicit. It will, however, be pertinent to mention here that the common word for vowel and musical note implies an inherent unity between the two which could thus be described. Both in language and music, it is the vowel and not the consonant that bears the pitch, duration etc. of a syllable. Patañjali in the *bhāṣya* (commentary) on Pāṇini (Aṣṭā I, 2.29) has discussed this point at length. The consonant vanishes immediately and if it is extended, this extension rests solely on the vowel. In music, the strokes on instruments are identified with consonants but their extension always rests on vowels combined with the consonants concerned. In voice also the pitch intervals are reproduced with the help of vowels that may or may not be combined with consonants. It is the vowel that carries the pitch, loudness etc. of a musical note, but the same is reflected in the consonant like the 'red flower being reflected in the floor made of crystal.' (Patañjali)

As for the distinction between vowel and musical note, Abhinavagupta has made a remarkable contribution in the conception of the autonomy of musical note; this will be dealt with under the definition of *svara* in our text.

16. In language *vyañjana,* consonant (lit. the act or instrument of manifestation) is the phonetic unit that brings about specificity, but it can be pronounced only with the help of vowel, otherwise it is impotent or ineffective. Hence *svara* has been identified here with the *śakti* (supreme energy or power) that lends the state of *Śiva* to *vyañjana* (cf. *Gāndharva Tantra,* IX. 17 and *Garland of Letters,* p. 260). The underlying idea is that *Śiva* obtains His state only from the association with *Śakti,* otherwise it is like *Śava* (a dead body). *Śakti* is identified with *ikāra* (the vowel '*i*'). (cf. citation from *Śaktikāgama* in *Śabdakalpadruma* Pt. V, p. 5)

17. *Svarūpa* (lit. own form) means the phonetic form of word and sentence without reference to meaning. The whole world being a manifestation of *dhvani* (sound), the very form of word and sentence without reference to meaning, delineates or 'paints' the world because this form itself is a stage of manifestation that in itself is the basis of further manifestation.

18. The sentence is the basic semantic unit, the 'word' becomes meaningful when it forms part of a sentence. This is the point of view of grammar (*vyākaraṇa*) which is mentioned here.

19. *Pada* is defined by Pāṇini (Aṣṭā I, 4.14) as that which combines the suffix *sup* or *tiṅ* (nominal or verbal suffixes), it is not just a combination of syllables.

20, 21. *Kāraka* is not co-extensive with 'case'. It is instrumental in bringing about the action denoted by verb (Monier Williams), *Kāraka* is the *hetu* or *nimitta* (cause) of *kriyā* (action). There are six *Kārakas* according to Pāṇini, viz. *kartṛ, karman, karaṇa, sampradāna, apādāna* and *adhikaraṇa.* The *sambandha* (genitive case) is not accepted to be a *Kāraka,* because 'it ordinarily expresses the relation of two nouns to each other, but not the relation of a noun and a verb.' (Monier Williams)

The sentence is formed with *padas* that have *sup* or *tiṅ* suffixes combined with nouns and verbs respectively, standing, in turn, for *kāraka* and *kriyā.*

22. *Mahāvākya* has four primary connotations as follows –

(a) An aggregation of sentences where the apprehension of the meaning of the individual components (sentences) leads to the apprehension of the total meaning of the aggregate, just as in the aggregate of five components in the *nyāya-vākya* used for inference. This is the view of *nyāya.*

(b) An aggregate of sentences where one sentence is primary and the others are secondary. This is the view of *Mīmāṃsā.*

(c) A sentence that expresses deep philosophical meaning. This is the view of *Vedānta* where sentences like *tattvamasi* (thou art That) *ahaṃ brahmāsmi* (I am *brahman*) etc. are accepted as *mahā-vākyas.*

(d) A simple aggregate of sentences as in *Rāmāyaṇa, Mahābhārata* or any literary composition.

Vedas could be said to be *mahāvākyas* in themselves according to (2)-(4) above.

23. The *Vedāṅgas* (auxiliary disciplines of *Vedas*) are six; viz. *Śikṣā* (phonetics), *Vyākaraṇa* (grammar), *Chandas* (prosody), *Nirukta* (etymological and other interpretation), *Kalpa* (ritual) and *Jyotiṣa* (astronomy, mathematics).

24. *Gāndharva* is the *upaveda* (sub-*Veda*) of *Sāmaveda*. (*Caraṇavyūha* 4, p. 47) Abhinavagupta commenting on NŚ XXVIII, 10 has dwelt upon the idea of *Gāndharva* being born of *Sāmaveda*. Here *Sāmaveda* is not explicitly mentioned, but it can certainly be taken to be implied.

25. Here *dhvani* is referred to as the ultimate origin of all creation; it could be understood to be analogous to *Śabdabrahman*, *Nādabrahman* or *Parā Vāk*.

26. Here *dhvani* is said to be manifest because of the obtaining of *varṇas*. The idea of *dhvani* being *deśī* (associated with space) as expressed in verses 1-4 is repeated here, the only addition being that the manifest state of *dhvani* is equated with *varṇas*. Apart from the perception of sound along with the direction of its origin, this equation could also imply that the pronunciation of *Varṇas* acquires a regional character in its manifest state.

27. The so-called folk and the elite (represented by kings) have been clubbed together here, on purpose, because the *deśī* music that is the object of description in our text is not 'folk' in the western sense, nor is it 'classical' in the same sense.

28. Here the word *mārga* is not technical, it is used in the sense of the course, way or system of *deśī* music, although in the next line it is used in a technical sense.

29. Here the word *mārga* is technical, it has been used for the type of *deśī* music which is structured and which has provision or scope for *ālāpa* (melodic elaboration), as distinct from the *deśī* type of *deśī* which is relatively unstructured and does not consequently have scope for *ālāpa*. The positive relationship between structure and free elaboration is notable here. The structure opens out the possibilities of free elaboration, rather than binding or closing these possibilities.

Thus *Deśī* is divided into *mārga* and *deśī* and this division itself is known as the *mārga* of *deśī* music.

30. The word *deśī* has been used in this section in a very broad sense as well as in a restricted sense. In the broad sense it stands for the spatial or regional aspect of manifest sound and in the restricted sense it stands for music which is again related to the *deśa* or region of its makers. This *deśī* music is again divided into *mārga* and *deśī*. Thus *deśī* is both a main category and a sub-category.

Section II (*Nāda*)

1. '*Nāda*' has been used here in a general sense, covering both its manifest and unmanifest states.

2. *Gīta* (lit. song or the act of singing) stands for the melodic aspect of music which is rendered through the voice or stringed and wind instruments. BṛD does not mention *vādya* along with *gīta* here, nor in verse 14 where *deśī* music is defined as 'that which is sung.' Since voice sets the model followed by stringed and wind instruments, *gīta* is the word for the melodic aspect of music and the content of the above instruments is included in it. This extension of the meaning of *gīta* gets established when the word *vādya* is juxtaposed with it, because in that case *vādya* gets restricted to drums. But here, in absence of that juxtaposition, *gīta* would acquire a further extension by way of also including *vādya* in its orbit. Hence *gīta* stands here for the totality of music. It is notable that *gīta* is followed by *svara* in this verse. This looks like a repetition because *svara* is the main constituent of *gīta*. This could be construed as an emphasis on '*svara*' through an independent reference to it.

3. *Nṛtta* generally stands for pure dance where the delineation of *artha* (meaning) of *kāvya* (poetry, literature) is not intended (vide NŚ IV, 263). *Nṛtta* is dependent on *nāda*, because it has to be accompanied on instruments, specially drums.

4. The statement that the world is made up of *nāda* seems to be somewhat out of place here, because the context is that of *nāda* being the essence of music and dance. But if one recalls the exposition of the order of manifestation or formation of *gāndharva* beginning from *bindu* and moving forward through *nāda* - *mātṛkā* - *varṇa* - *pada* - *vākya* *mahāvākya* - to *Veda* (alongwith its auxiliary disciplines), it would become clear that '*gīta*' (representing *gāndharva*) incorporates all the stages upto *gāndharva* and hence the fundamental nature of *nāda* as established in *gīta* could be logically extended to the 'world' because the world or phenomenon itself is a manifestation of *nāda* through the above stages. S R expresses the same idea in the following manner -

"*Nāda* manifests the letters (of alphabet), letters constitute the word and words make a sentence; so, the entire business of life is carried on through language and therefore, the whole phenomenon (i.e. the world) is based on *nāda*". (S R I, 2.2)

Just as S R has related the business of life with *nāda* through verbal communication that is based on the same, BṛD has used *gīta* in an extended meaning, including in it all the manifestations of *nāda* and has expounded *nāda* to be the essence of the whole world.

It would be interesting to note here that S R also speaks of *nāda* being the essence of *gīta*, *vādya* and *nṛtta* but the 'world' is not connected with *nāda* in that context.

"*Nāda* is the very essence of vocal music, instrumental music is enjoyable as it manifests *nāda*. *Nṛtta* (dance) follows both (i.e. vocal and instrumental music); therefore, all the three together depend on *nāda*". (S R I, 2.1)

5,6,7,8. Brahmā, Viṣṇu and Maheśvara (Śiva) form one group as *Trideva* (three gods), representing three aspects of the manifestation of the Ultimate Reality into the phenomenon of the universe, viz. creation, preservation and destruction. Although the three of them occur in Vedic literature, yet the idea

of *Trideva* is a later development, which could roughly be identified as Puranic. The three of them occupy specific positions in the *Nāṭyaśāstra;* Brahmā represents the aggregate of the *vācika* (verbal) aspect in art at all levels, Śiva representing the *āṅgika* (bodily movement in gestures, postures, dances etc.) aspect and Viṣṇu combining the *sāttvika* (mental) aspect with the other two. In *Nāṭyaśāstra* Brahmā creates the *Nāṭyaveda* or *Nāṭyaśāstra* (Chapter I), Śiva adds dance through *Taṇḍu,* his *gaṇa* (Chapter IV) and Viṣṇu acts in the four *vṛttis* (Chapter XX), which are again verbally formulated by Brahmā *(* ibid.). Thus all the three are indispensable in the manifestation of the different aspects of art (drama being a total art).

Our author seems to be influenced by *Śākta Tantra,* where *Parā Śakti* stands for the Ultimate Reality. Hence, he has added *Parā Śakti* to the above three, implying that these (three) are aspects of the 'movement' of the *Śakti.* He could not leave out these three because, perhaps, of their strong roots in the *Nāṭyaśāstra.*

All the above four have been said to be *nāda-rūpa* i.e. with form made of *nāda.* Kṣemarāja's commentary on *Svacchanda Tantra* (IV. 407) says that the *Parā tanu* (transcendent body) is known as *nādaśaktyātmā* i.e. with *nāda-śakti* as its essence. *Nāda-śakti* could be identified with the *nāda* of BṛD. In this section the author is proceeding from the manifest state of *nāda* to its most unmanifest and transcendent state. Starting with music, then coming to the 'world' and then to the three *Devas* and *Parā Śakti,* he has gradually described the gross, immanent and transcendent states of *nāda* (cf. *'nādatanu'* for Śiva in S R I, 1.1 and *'nādātmaka'* for Brahmā,Viṣṇu and Maheśvara in S R I, 3.2). Kallinātha, commenting on S R I, 3.2 equates *nāda* with *parā vāk.*

9. *Brahma-granthi* (lit. the *Brahma*-knot) is the name of the centre of energy in the human body situated below the navel. (cf. S R I, 1.1; I, 2.145 cd - 147 and I, 3.4a)

10. *'Prāṇa'* in its primary sense, denotes breath, but it has a wide significance. The word is frequently used in Vedic literature and is one of the three primary creations of *ātman,* the other two being *vāk* and *manas* (cf. Bṛh Up I, 5.3). In the *Nāṭyaśāstra āṅgika* (bodily) *abhinaya* is rooted in *prāṇa* manifested as *aṅga* (body), *vācika* (verbal) is rooted in *vāk* and *sāttvika* (mental) in *manas.*

In the *Upaniṣads* the word *prāṇa* has been used in two senses viz. (1) *Prāṇana* the act of breathing and (2) the agent of this function (cf. Bṛh Up I, 4.7 and Kauṣ Up III, 2 for the two meanings respectively). Hence the act of breathing, in other words, the vital air or vital force is implied.

11. *Vahni* is used as a synonym of *agni* here, denoting the heat or energy in the body.

12. In verse 5 *nāda* is said to arise from *bindu* and here the opposite viz. the origin of *bindu* in *nāda* is spoken of. This apparent contradiction can be resolved in the following way.

Initially the order of manifestation is *śakti, nāda, bindu* and then the *bindu* again splits into three viz. *bindu, nāda* and *bīja.* This *bindu* is identified with

Śiva, and *bīja* with *Śakti* and *nāda* is a combination of the two. The first passage (verse 5) which is broken, seems to refer to the second process and *bīja* appears to have been replaced with *mātṛkās*. The present passage where *bindu* is born of *nāda* could be construed to refer to the first order of manifestation.

(cf. MM Gopinath Kaviraj, *Bhāratīya Saṃskṛti Aur Sādhanā*, pp. 23, 33, 34).

13. *Vāk* + *maya* = *vāṅmaya*, of the essence of speech or consisting of speech. *'Vāk'* covers a very wide range, including *nāda* (tone) and syllable (*varṇa*) and that way it could comprise of both music and literature. But by convention, *'vāṅmaya'* stands for literature as distinct from *geya* (music)–

अनन्ता वाङ्मयस्याहो गेयस्येव विचित्रता ।

(*Śiśupālavadha* II, 72)

"Lo ! the variety of *vāṅmaya* (literature) is infinite like that of *geya* (music)."

In *Saṅgītaśāstra* also *vāk* is identified with the text of music–

वाङ्मातुरुच्यते गेय धातुरित्यभिधीयते ।

(S R III, 2 ab)

"*Vāk* (text) is known as *mātu* and *geya* (music) is known as *dhātu*."

14. *Kanda* lit. means a bulbous or tumorous root. Hence it is a synonym of *brahma-granthi* (see note 9 above) (Also cf. S R I, 2. 147, 150).

15. The word *nāda* has been split into *'na'* and *'da'* and these two syllables have been spoken of as *padas*. This is the way of interpretation known as *nirvacana*, where a word is split into syllables and each syllable is accepted as meaningful in itself. This is distinct from etymological derivation (*vyutpatti*) where a word is derived from a root (*prakṛti*) to which a suffix (*pratyaya*) is added. The way of *nirvacana* is peculiar to *Tantra*. All the same, the two words viz. *vyutpatti* and *nirvacana* or *nirukti* are also sometimes used as interchangeables.

This is how the dual verbal component (*pada*) of *'nāda'* could be explained.

16. cf. S R I, 3.5 where the order of the first two has been reversed and names of the third and fourth types of *nāda* have been changed as follows –

1. *atisūkṣma* 2. *sūkṣma* 3. *puṣṭa*
4. *apuṣṭa* and 5. *kṛtrima*.

Pārśvadeva (Saṃ S Sā II, 22-24) presents a paraphrase of this portion of BṛD, mentioning the name of Mataṅga, with the difference that the order and names have been changed as in S R. This change of order seems to have been prompted by the idea that 'very subtle' should be the first type and 'subtle' the second one so that the 'very subtle' is located in the lowest portion in the vocal apparatus, and 'subtle' in the next higher one; this seems to be the rational order. I had occasion to ask the opinion of MM Pt. Gopinath Kaviraj on the order described by Mataṅga and he had said that this view was correct, there was nothing wrong with it. Hence the reverse order given by S R and other texts need not be taken as a correction or rationalisation, but as a different opinion represented in tradition.

It is notable here that Siṃhabhūpāla, commenting on the above passage of SR has said that the order should be known as *sūkṣma, atisūkṣma* etc. alone, although S R has reversed the order. He does not point out the reversal contained in S R, but affirms the order given in BṛD without citing its authority at that point. He does quote Mataṅga in the next line.

17. *Guhā* (lit. cave) is generally associated with the 'cavity of the heart', but here it seems to be associated with the navel, the first 'point' in the production of *nāda*.

Section III (*Śruti*)

1. *'Karman'* and *'bhāva'* are two important terms in Sanskrit grammar in the formation of words from respective roots. *'Karman'* literally means object and *bhāva* is the 'fundamental notion of the verb' (Monier Williams). In this context that which is heard i.e. the object of hearing is called *'śruti'* but the reading *'bhāva'* in the P.t. implies that the act of hearing itself is *śruti.* Citations of this passage in *Kalā, Sudhā* and *Saṃ S Sā* read *'karman'* instead of *bhāva* and that appears to be a better reading.

2. The process of the manifestation of sound in the human body is being described here. The view preceding BṛD on this topic (cf. Pā Śi) and the one succeeding it (cf. S R) is presented in the following chart, alongwith the treatment of BṛD-

Pā Śi (6-9)	***Bṛ D***	***S R*** (I. 3. 3,4)
1. *Ātman.* having gathered or put together the content *artha* (of sound) with *buddhi* (intellect) activates the mind with the will to speak.	1. The combination of *dehāgni* (fire in the body) and *pavana* (air).	1. The will to speak *(vivakṣā)* arises in the *ātman.*
2. The mind strikes the fire in the body.	2. Propelling of sound by the *puruṣa.* Here instead of the upward movement of air from the navel the sound is said to move upwards. Obviously the *kriyā* (effect) of the movement of air viz. sound has been identified with the *kāraṇa* (cause) through *lakṣaṇā* (secondary or figurative use).	2. The *ātman* impels the mind.
3. The fire propels the air.		3. The mind activates the battery of power in the body.
4. The Air, moving in the chest-region, throat and cerebrum manifests low, medium and high sounds respectively.		4. The battery of power impels the air stationed around the root of the navel.
		5. The air gradually moving upwards, manifests sound in the

Reaching the mouth cavity, the air manifests the *varṇas.*	3. The instrument of the process of hearing in the speaker himself has been explained as being comprised of the consciousness of the filling of the different points in the vocal organism (with air). Thus one and the same sound appears to be different.	navel, heart, throat, cerebrum and the cavity of the mouth.

The following apparent differences are obvious in the above chart –

(a) *'Ātman'* is used in Pā Śi and S R, but BṛD uses the word *puruṣa.*

(b) In Pā Śi and S R the first step starts with the will of the *ātman,* but in BṛD the combination of 'fire' and 'air' is spoken of as the first step, without the mention of any activating agent. The *puruṣa* is mentioned in the second stage as the agent in propelling the air upwards.

(c) In Pā Śi, *buddhi* (intellect) is mentioned as an agent in the 'gathering' of the content of speech. This is absent in BṛD and S R; the reason could perhaps be that in musical sound the differentiation of the form and content (meaning) of sound is not pertinent.

(d) In BṛD mind has not been mentioned at all. The mention of *pratyaya* (assured consciousness), however, does bring in the mind, but it is related to the process of hearing in the speaker (see note 3 on *puruṣa*).

3. *Puruṣa* is a very important word in Indian philosophy; it has a double derivation viz. 'one who sleeps in the *pura,* castle or city and one who fills'. The primordial being in the form of 'Man' is the primary meaning of this word.

The use of this word in our text seems to be inspired by *Āyurveda* –

बुद्धीन्द्रियाणि मनोऽर्था एषा योगधरं परम् ।
चतुर्विंशतिको ह्येष राशिः पुरुषसंज्ञकः ॥ (Car Saṃ *śarīrasthāna* I, 35)

'Puruṣa' is the name of the collection of twentyfour (elements) viz. *buddhi* (sixfold perception as associated with the five sense-organs and mind), the ten *indriyas* (viz. five sensory and five motor organs), mind, the six objects of perception and the ultimate repository of the above twenty-three elements (i.e. *ātman*).

Thus when *puruṣa* is said to impel the air in the vocal 'path', the separate mention of mind may not be held to be essential. The only thing that still poses a slight deviation of our text from the accepted tradition is that the combination of 'fire' and 'air' has been mentioned here in the beginning without any reference to an impelling agent.

4. This passage ascribed to Viśvāvasu has attracted the attention of later authors. For example, *antara-śruti* has been interpreted by Kallinātha (*Kalā* on S R I, 3.10-16) as the *śrutis* situated in *vikṛta svaras* which term is coventionally accepted for *antara* (*gāndhāra*) and *kākalī* (*niṣāda*).

Kallinātha's interpretation has been accepted by some modern scholars (cf. Brahaspati's translation of Saṃ S Sā II, 13 cd). But the use of plural number in *'śruti'* presents a problem here, because *antarasvaras* would involve only two *śrutis* and hence dual number would be justified. Kallinātha has tried to justify the use of plural number on the basis of 'profuse usage' which does not seem to be a very sound argument.

There are two possibilities of interpretation on the basis of available readings.

(a) *'Antara-svara-vartinyaḥ'* as read by Siṃhabhūpāla, Kallinātha, (both commenting on S R I, 3.10-16) and Pārśvadeva (Saṃ S Sā II, 13 cd). This reading warrants the above interpretation connected with *antara-svaras.*

(b) *Antaḥ-śruti-vivartinyaḥ* as read by BṛD in the P.t. could be interpreted as the subtle tones that come in-between the accepted *śrutis* (cf. Omkarnath Thakur in *Praṇava-Bhāratī* p. 39, 40). These would be over and above the 22 *śrutis.* Another interpretation of this reading could be that the *'śruti'* in this reading should be understood as those *śrutis* that form the seven *svaras* and the *śrutis* coming in-between these seven i.e. the remaining fifteen should be known as *antara-śrutis,* as they come in-between the former seven. In order to avoid this roundabout interpretation, we have modified this reading to *antaḥ-svara-vivartinyaḥ* so that the direct meaning could be those that come in the intervals of *svaras* i.e. the fifteen other than the seven that become *svaras.*

5. *Aiśvarya* lit. means supremacy, power, sway, sovereignty etc. The power or supremacy of *śrutis* could be that in Indian music the 'tones' are not used as notes on definite pitch-points; there is a continuum of tones, rather than fixed points. *Śrutis* are cognizable points on this continuum and they dominate the scene.

6. Due to *kriyā* (lit. action) i.e. variety in performance on various accounts and *grāma* (see under *grāma*) all the *śrutis* come into use in various combinations.

7. Low (*mandra*), middle (*madhya*) and high (*tāra*) are the three *sthānas* (registers). *Sthāna* lit. means location and these three have definite location in the body (see note 7 in section I). Each of these three *sthānas* seems to be accepted as one *śruti* in totality, because it is heard as one unit. This view is different from the commonly held view of 22 *śrutis.*

8. *Vaiguṇya* is an abstract noun of *'viguṇa'* (lit. devoid of *guṇa* or quality, or fault). Faultiness of *śruti* or that which is heard i.e. sound, seems to be restricted to the human voice here.

NŚ (XXVIII, p. 15) also speaks of *Vaiguṇya* in *indriya* giving rise to the excess (*adhikatva*) or loss (*nyūnatva*) in *svaras.* Three other seats of *vaiguṇya* are spoken of there, viz. *tantrī* (string), *upavādana* (read by Abhi Bhā as *upavāda* and interpreted as the place where the strings are tied) and *daṇḍa* (rod or finger-board). All these three apply to the *vīṇā* (general name for stringed instruments). The *vaiguṇya* or discrepancy in these three could arise from dampness or dryness in the wood leading to swelling or bending in the

upavāda and *daṇḍa* and due to *utkarṣa* (augmentation) or *apakarṣa* (diminution) of tone in the string (vide Abhi Bhā). Under *indriya* Abhinavagupta includes *vāgindriya* (the human organ of speech) in the primary sense, but says that secondarily the fingers as well as frets (on the *vīṇā*) could also be said to be the seat of *vaiguṇya* or discrepancy.

It is notable that while NŚ speaks of the 'excess' or 'loss' occurring in *svaras*, our text speaks of the threefold division of *śruti* (object of hearing) on account of *indriya-vaiguṇya*, which itself is threefold viz. inborn, born of some imbalance in the three humours and born of accident. This seems to apply to the human voice alone.

Kallinātha (S R I, p. 71) says that *indriya* in this passage of BṛD means *manas* (mind), the *sahaja* mind being composed of *sattvaguṇa*, the *doṣaja* being full of *rajas* and *tamas* and the *abhighātaja* being attacked by the *rasas* (tastes) known as *amla* (sour) etc. He seems to imply that the state of mind affects the voice and thus *śruti* (the object of hearing) could be threefold according to the three states of mind.

Thus while NŚ speaks of the *vaiguṇya* (discrepancy) both in the stringed instrument and voice and Kallinātha places the discrepancy in the mind leading by implication, to discrepancy in the voice, our text does not throw any light on the meaning of *indriya*. It appears, however, that Mataṅga is referring to the *vāgindriya* (organ of speech).

9. Here again the author is referring to the fourfold *śruti* (object of hearing) on the basis of the fourfold division of voice according to the predominance of *vāta* (lit. air), *pitta* (lit. bile) and *kapha* (lit. phlegm), the three humours of the human body according to *Āyurveda* and *sannipāta* (admixture of the three). This division of voice has been expanded in great detail in S R (III, 39-67) under the heading *śabdabheda*. It is interesting to note that our text has mentioned this classification of voices under the types of *śruti*.

10, 11, 12. *Vāta, pitta* and *kapha* are known in *Āyurveda* as the three *dhātus* (humours) that 'hold' the bodv, the three *'doṣas'* that represent an imbalance or disorder in the three and the three *malas* or dirt arising out of them. The gross manifestation of these three is wind or gas, bile and phlegm, but they are also subtle like the *bhūtas*. *Vāta* represents all movement or dynamism, *pitta* represents all heat and energy and phlegm represents the static aspect; the three could also be equated with *sattva, rajas* and *tamas guṇas* respectively.

The classification of human voice according to these three is based on the predominance of each of these. The voice being a part of the human body, is affected by the constitution of the body dependant on the predominance of one or the other of the three *dhātus* in different bodies.

(cf. Car Saṃ *Sūtrasthāna* and *Cikitsāsthāna*)

13. *Snigdha* is very difficult to translate; it is the antonym of *rūkṣa* which in English could be translated only as 'dry', but dryness could be related to water when it is called *śuṣkatā* and it could also be related to oil or butter or any other similar substance, the common name for which is *'sneha'* i.e. the absence of *'sneha'* is also a form of dryness called *rūkṣatā*. Incidentally, *sneha* also means

love. The English language has no equivalent of *sneha* and hence *snigdha*, an adjective form of the noun *sneha* is also impossible to translate; 'oily' has a negative connotation and there is no other adequate word. 'Creamy' is a poor substitute.

14. *Sannipāta* (equal proportion) is not a desirable state for the human body, here the word has been used in a secondary meaning in order to convey the human constitution (in terms of the three *dhātus*) that holds the voice which combines the compatible qualities of two or three types. Although our text talks only of an admixture of all the three types, we have spoken also of the admixture of two types on the basis of S R (III, 45, 46).

15. Just as three *svaras* are accepted as 'real' or basic because the same triad of intervals that begins from *ṣaḍja* (*sa*) is repeated from *pañcama* (*pa*) and *madhyama* *(ma)* coming in the middle completes the *saptaka* (heptad), similarly the nine *śrutis* constituting this triad of *svaras* of four, three and two *śrutis* is accepted here as a basic group. Nine plus nine of the other triad plus four of the 'middle' one would complete twenty-two *śrutis*. This group of nine *śrutis* has been associated with the *vaṃśa* (flute) because the production of the *svaras* of four, three and two *śrutis* has been clearly described there in terms of 'opening' the hole (removing the finger), shaking the finger and half-opening of the hole. A similar description is not possible in the context of *vīṇā* or the human body.

16. Conventionally, the excellence of *buddhi* is denoted by its subtlety (*sūkṣmatā*). *Māṃsalita* means fat or fleshy which is the opposite of subtle. The protagonists of the *Mīmāṃsā* system of philosophy are mocked at by others as having 'fat' intellect; but *mīmāṃsakas* themselves interpret 'fat' as *'puṣṭa'* (well-nourished). Here Mataṅga has expressed his own opinion of the unity or singularity of *śruti* (See Anu. 1). In view of that the opinion in favour of 22 *śrutis* could be associated with a 'fat' intellect in the negative sense. If, however, the view in favour of 22 *śrutis* is accepted by the author as a necessary one on the manifest level where the singularity of *śruti* could not serve the purpose, then 'fat' could mean well-nourished.

17. Twenty-two in each *sthāna* (register) makes the number sixty-six, which will be so explained in Anu. 11.

18. Infinity of *śrutis* will be explained in verses 26, 27.

19. The two *grāmas* are differentiated on the basis of *pañcama* alone. In *ṣaḍjagrāma* the *pañcama* is a *saṃvādin* of *ṣaḍja*, its interval from the latter being 13 *śrutis*, and hence it is not the *saṃvādin* of *ṛṣabha*, because the interval between the two is ten *śrutis* instead of nine, the requisite interval for *saṃvāda*. In *madhyama-grāma*, on the other hand, the *pañcama* is one *śruti* lower i.e. at an interval of 12 *śrutis* from *ṣaḍja* and hence it is not the *samvādin* of *ṣaḍja*, but it is the *samvādin* of *ṛṣabha* as the interval between the two is nine *śrutis*. Just as the differentiation of two *grāmas* rests on *pañcama*, similarly the perception of the *śruti*-interval in turn, depends on the intervallic difference between the *pañcama* of two *grāmas*.

20-23. *Utkarṣa* and *apakarṣa* lit. mean heightening and lowering respectively. They are used singly and also in a pair in NŚ. Our text uses them in a pair in the present passage and also in Anu. 36 (while explaining *grāma*). Again in Anu. 8 (while explaining the process of *sāraṇā*) *'apakarṣa'* and *'apakṛṣṭa'* (adjective for *Vīṇā*) is used. *Mārdava* and *āyatatva* are used in a pair in the present passage; but *'āyatatva'* is replaced with *'viprakarṣa'* in Anu. 50 (while explaining *tāna-kriyā*) and *mārdava* is explained there as loosening (of the string).

Word	***Reference***		***Context***
Apakṛṣṭa (*Pañcama*)	NŚ XXVIII	p. 20	*Madhyamagrāma*
Utkarṣa-apakarṣa	"	p. 20	Measure of *śruti*
Apakṛṣṭa (*Vīṇā*)	"	p. 20	*Sāraṇā*
Utkarṣa (of *gāndhāra*)	"	p. 26	*Mūrchanā-grāma*
Mārdava (of *dhaivata*)	"	p. 26	" "
Utkṛṣṭa (*niṣāda*)	"	p. 32	*Svara-sādhāraṇa*
" (*gāndhāra*)	"	p. 32	" "
Mārdava-āyatatva	"	p. 20	Measure of *śruti*
Āyatatva	XXVIX	p. 37	*Śruti-jāti*
Mṛdutva	"	p. 37	" "
Viprakarṣa-mārdava	XXVIII	p. 27	*Tāna-kriyā*
Viprakarṣa=*pīḍana* (stretching of the string)	Abhi. Bhā. on above		" "
Mārdava = *śithilīkaraṇa* (loosening of the string).	" "		" "

It is an acoustic fact that stretching or tightening of the string results in higher pitch and loosening of the string results in the reverse viz. lower pitch. The words *utkarṣa* and *apakarṣa* stand for these two resultant changes in pitch respectively. *'Āyatatva'* and *'mārdava'* are basically concerned with the process of tightening and loosening of the string respectively. Both these pairs are closely related since they represent the effect and cause. Both the pairs are mentioned together in BṛD and NŚ in the context of *sāraṇā* (the process of verification of *śruti*). It is notable that although *utkarṣa* and *āyatatva* and *apakarṣa* and *mārdava* are pairs of mutually related terms, their order is reversed both in NŚ and BṛD where *mārdava-āyatatva* is said to be an alternative of *utkarṣa-apakarṣa;* the proper order would have been *apakarṣa-utkarṣa*. Abhinavagupta commenting on this passage of NŚ explains the mutual relativity of the constituents of both the pairs. When there are two *vīṇās*, if one string on one *vīṇā* is tightened, this action has two effects viz. higher pitch on that *vīṇā* and relatively lower pitch on the corresponding string of the other *vīṇā* without any change of tension in that string. Hence *āyatatva* produces both *utkarṣa* and *apakarṣa*. Similarly, if one string is loosened on one *vīṇā*, this action has two

effects, viz. lower pitch of that string on that *vīṇā* and relatively higher pitch on the corresponding string of the other *vīṇā* without any change of tension in that string. Abhinavagupta says that on account of this relativity the respective order of the constituents of the two pairs is not maintained in order to bring out this fact that either of the two actions could result in both the changes of pitch. All the same, these constituents are used as inter-changeables in both BṛD and NŚ (XXVIII, p. 26) while explaining the transformation of one *grāma* into another through the change of *mūrchanā* accompanied by *utkarṣa* of *gāndhāra* and *mārdava* of *dhaivata*. Similarly, *āyatatva* is replaced by *viprakarṣa* in BṛD in Anu. 50. In NŚ *mārdava* and *āyatatva* have been used in the context of *śruti-jātis* where no process of lowering or augmenting is involved. There it is only the sequence of *svaras* that is the basis of the assignment of these two qualities to the *śruti* on which a particular *svara* is manifested. *Āyatatva* is assigned to the *śruti* of a *svara* when it (*svara*) is followed by a lower one and *mārdava* operates in the opposite situation when a *svara* is followed by a higher one.

Thus the measure of *śruti* has been explained on the basis of the audible difference between the *pañcama* of the two *grāmas* which could be viewed as *utkarṣa* or *āyatatva* on one *vīṇā* and *apakarṣa* or *mārdava* on the other.

24. The word *nidarśana* (demonstration) has also been used in NŚ in the same context (vide NŚ XXVIII, p. 20). Abhinavagupta commenting on the same (ibid., p. 22) says that *nidarśana* is that method or means by which *śrutis* could be definitely perceived. Just as when two persons who do or do not belong to the same community are in love on first sight, the degree of their (relative) excellence is perceived (on the first sight), but on the basis of the desire to see each other again and again, the 'particular' or 'specific' in them is perceived through special effort and concentration, similarly in the two strings bearing *utkarṣa* (augmentation) and *apakarṣa* (diminution) the 'particular' or 'specific' in their sound is ascertained or determined by listening to one after the other repeatedly. This is '*nidarśana*'.

25. The length, breadth, thickness, depth etc. are implied.

26. The number, length, thickness, density etc. of strings are implied.

27. *Upavādana* has been read as *upavāda* in Abhi Bhā (NŚ XXVIII, p. 18) and has been explained as *tantrī-bandhana-sthāna* (the place for tying strings). But NŚ reads *upavādana* (on p. 15 and 20 in the context of 'excess' or 'less' of *svaras* and *śruti-nidarśana* respectively in Chap. XXVIII).

28. *Daṇḍa* lit. means rod or stick. Here also it stands for the stick in 'zither' or 'lute' or by extended meaning, perhaps, even the board or frame of the dulcimer or psaltery or harp. The *daṇḍa* of the two *vīṇās* has to be similar not only in measure, but in quality of wood or bamboo in order to ensure equality of sound.

29. *Mūrchanā* will be explained as a scale derived from *grāma* later in the text. Here it means tuning. Abhinavagupta has used this word in this sense while

commenting on NŚ XXVIII, 1. He says there that even if an untrained person 'hits' a *mūrchita* (tuned) *vīṇā*, the sound produced will be musical (in tune) i.e. *svara* will be attained. Since the tuning has to take effect only in one of the *mūrchanās*, the name *mūrchanā* for tuning is justified. Kālidāsa (Meghá. 84) has used the word *mūrchanā* in the same sense when he says for the *Yakṣī* that again and again she forgets the *mūrchanā* made by herself.

30. This prescription of establishing the two *vīṇās* in *ṣadjagrāma* immediately after the mention of *mūrchanā* appears to be rather queer, but the apparent repetition could be justified if the mention of '*mūrchanā*' is taken to refer to equality in tuning, pure and simple and the later mention of *ṣaḍjagrāma* is accepted as the specification of tuning. The construction of the sentence implying that equal tuning is to be done first and then the *vīṇās* have to be established in *ṣaḍjagrāma* which itself is a tuning, will have to be ignored as the initial reference to tuning is a part of the general prescription about perfect equality between the two *vīṇās* and the second reference relates to special tuning.

31,32. The qualification of *śruti* as *ṣaḍjagrāmikī* and *madhyamagrāmiki* could be interpreted in two ways, viz.–

(a) '*Śruti*' could be taken here as standing for sound in general; accordingly, the total tuning of each *grāma* could be referred to as *śruti* in singular number.

(b) The interval of *śruti* perceived through *apakarṣa* (lowering) of *pañcama* is *madhyamagrāmikī śruti* and the same interval being perceived through the *utkarṣa* (augmentation) of *pañcama* is called *ṣaḍjagrāmikī*. It is to be noted that the *utkarṣa* of *pañcama* is not actual but only 'resultant' because it comes into being when all the other *svaras* are lowered in accordance with the lowering of *pañcama* so that the *saṃvāda* of *ṣadja-pañcama* that was disturbed on account of the lowering of *pañcama* is restored.

33. In the mention of the restoration of *ṣaḍjagrāma*, the process i.e. the '*utkarṣa*' (augmentation) of *pañcama* is implicit. In NŚ (XXVIII, p. 20) it is made explicit by the expression *pañcamasyotkarṣa-vaśāt* i.e. by reason of the augmentation of *pañcama*.

34. The idea is that all the *svaras* on the mobile (*cala*) *vīṇā* are lowered by one *śruti*, but this process does not prove the interval of any *svaras* in terms of *śruti* since there is no *svara* in this system, that manifests on consecutive *śrutis*; the gap or interval of one *śruti* is indispensable.

35. The word '*tadvat*' has raised a big controversy among modern scholars. It has been generally interpreted to mean "in the same manner" literally, giving the sense that the second step of this process of demonstration of *śrutis* has to begin again with the lowering of *pañcama*. Three opinions are notable in this context.

(i) V.N. Bhatkhande (cf. *Hindustani Saṅgīta Paddhati*, Hindi translation, Vol. IV, p. 37). He has inferred that since all the four steps start with the lowering of *pañcama*, the value (in pitch) of all the four lowerings is identical and hence all *śrutis* are identical according to Bharata.

(ii) Omkarnath Thakur (cf. *Praṇava-Bhāratī*, p. 61-86) has accepted that all

the steps start with *pañcama* and yet he has tried to refute the opinion of identical *śruti*-intervals by interpreting that the value of the subsequent (second and third) lowerings of *pañcama* is not identical with the first one.

(iii) K.C.D. Brahaspati (cf. *Saṅgīta Cintāmaṇi* p. 136); has refuted the interpretation 'in the same manner' and has established that *'tadvat'* is not to be taken literally and that the second step should start with the lowering of *gāndhāra-niṣāda* so that (*yathā*) they 'merge' in the original *ṛṣabha-dhaivata;* similarly the third step has to start with *ṛṣabha-dhaivata* which have to be lowered so that (*yathā*) they 'merge' in the *ṣaḍja-pañcama* of the static (*acala*) *vīṇā.* The fourth lowering again starts with *pañcama* and goes on to *madhyama* and *ṣaḍja.* Thus the first and fourth lowerings are equal in measure and the second and third are different. Although the difference in *śruti*-intervals was established by some contemporaries of Bhatkhande (cf. extract from V.G. Paranjape's article entitled *Principles of Melodic Music in Ancient Indian Music* reproduced in K.G. Mule's Marathi work *Bhāratīya Saṅgīta,* pp. 125-28), the credit of re-interpreting *'tadvat'* and *'yathā'* and removing the absurdity of identical intervals on the sound basis of this textual interpretation goes to Brahaspati.

36,37. The *gāndhāra-niṣāda* of the mobile *vīṇā* 'enter' or become identical with the *ṛṣabha-dhaivata* of the *sthira vīṇā* on account of there being an interval of two *śrutis* each between the constituents of the two pairs.

38. 'More' stands for the interval of three *śrutis* each between the constituents of these two pairs viz. *dhaivata-pañcama* and *ṛṣabha-ṣaḍja.*

39. 'More' means that there is an interval of four *śrutis* between the three pairs *pañcama-madhyama, madhyama-gāndhāra* and *ṣaḍja-niṣāda.*

40. *'Prastāra'* lit. means elaboration; it is better known in the context of *svara-prastāra* (permutation and combination of *svaras*) in *Saṅgītaśāstra.* Mataṅga also uses it for the illustrative notated pieces of *mūrchanās* and *kūṭatānas* and *alaṅkāras.* Here it stands not so much for elaboration as for visual representation.

Four *śrutis* are 'gained' between *niṣāda-dhaivata* and *gāndhāra-ṛṣabha* in the second *sāraṇā,* six *śrutis* are 'gained' between *dhaivata-pañcama* and *ṛṣabha-ṣaḍja* in the third *sāraṇā* and twelve are gained between *pañcama-madhyama, madhyama-gāndhāra* and *ṣaḍja-niṣāda* in the fourth *sāraṇā.*

41-44. 'Gain' means the verification or determination of intervals of *svaras* in terms of *śrutis* or rather the determination of *śrutis* with reference to *svara*-intervals.

45. *Sthāna* lit. means 'plan' or location. In music the three registers or 'levels' of the heptad progress in double pitch i.e. the second being the double of the first and the third being the double of the second. These are called *mandra, madhya* and *tāra* and their corresponding locations in the human body, viz. chest, throat and cerebrum are also known as *sthānas.*

46. *Yathā* here does not mean 'as' but 'thus' i.e. the infinity of particular sounds is an explanation of the infinity of *śrutis* which are different from particular sounds; *'yathā'* cannot be taken to indicate a simile which does not really exist here. The next verse is, of course, a simile.

47. The nature of relationship between *svara* and *śruti* is the subject of discussion here and five alternatives or optional opinions are presented. BṛD is the first and perhaps the last text containing this polemic discussion. Saṃ S Sā almost reproduces it without adding anything and Siṃhabhūpāla quotes it under the name of Mataṅga.

48. *'Tādātmya'* means perfect identity. This is a synonym of non-difference. The *Kumārila-Mīmāṃsā* school does not accept *atyanta bheda* (absolute difference) between *jāti* and *vyakti;* rather it expounds *bhedā-bheda* between the two. Mataṅga seems to be influenced by this or a similar view when he explains *tādātmya* with the identity of *jāti* and *vyakti.*

49. *Vivarta* is an important word in *Grammar Philosophy* and *Advaita Vedānta.*

(a) *Grammar Philosophy* –

अनादिनिधन ब्रह्म शब्दतत्त्व यदक्षरम् ।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥

एकस्य तत्त्वादप्रच्युतस्य भेदानुकारेणासत्यविभक्तान्यरूपोपग्राहिता विवर्तः, स्वप्न-विषयप्रतिभासवत् ।

(Vāk I. 1 and *svopajña* i.e. author's own commentary on the same)

"*Brahman* is without beginning and end, it is the *śabdatattva* (fundamental principle of sound), that is undecaying; it attains *vivarta* (apparent change) in the form of *artha* (material objects, meaning), from where (*vivarta*) the process of the world (begins)."

"*Vivarta* is the taking up of different form(s) without falling from the *tattva* (fundamental), that are false and divergent, through the semblance of *bheda* (difference), just as one and the same mind assumes a semblance of variety in dream."

Vivarta has been equated in this system with *vikāra* (alteration) and *pariṇāma* (transformation).

(b) In *Advaita Vedānta, vivarta* has been conceived as being different from *pariṇāma,* whereas *Sāṅkhya* and *Yoga* have equated *vikāra* and *pariṇāma.* There is a definite association of falsehood or delusion in *vivarta* which is absent in *pariṇāma.* The two authorities who established the theory of *vivarta* before Śaṅkarācārya are Brahmānanda and Draviḍācārya. Our author seems to be influenced by *Advaita Vedānta* because he associates delusion with *vivarta.* But the illustration that he gives for *vivarta* viz. the reflection of the face in the mirror is not in consonance with the above concept of *vivarta.* Reflection does not involve delusion to which Mataṅga is referring while refuting *vivarta* of *śruti* as *svara.* It is to be noted, however, that *pratibimba* and *vivarta* have been combined by Maṇḍana Miśra, an earlier contemporary of Śaṅkarācārya who says that the body goes through *vivarta* when it is reflected in the mirror and the reflection appears to be different (cf. *Brahmasiddhi,* p. 8). Mataṅga seems to be holding a similar view.

50. The relationship of cause and effect between *śruti* and *svara* is implied in this theory.

51. *Pariṇāma* is actual change as different from *vivarta* which is apparent change. This has found special favour with the *Sāṅkhya-Yoga* systems of philosophy.

52. *Abhivyañjakatā* means the process of manifestation of something that is already in existence. In Grammar Philosophy *śabda* is eternal and its subtle and imperceptible element called *sphoṭa* (lit. 'bursting' or flash on the mind) is *vyaṅgya* (object of *vyañjanā*). Mataṅga seems to be influenced by this line of thought which later culminated in the *dhvani* theory in literature.

53. The *viśiṣṭa dharma* (specific quality or nature) i.e. the differentia of a thing is *svalakṣaṇa.* This is understood at two levels, one is the specific nature of a thing i.e. it is related to the *vyakti* or particular or individual, the other is the *dharma* or nature that is common to many i.e. the generic nature or *jāti.* The first one is according to the *Bauddha* system and the second one is according to all those systems that accept *jāti,* e.g. *Mīmāṃsā. Bauddha* logic has given elaborate treatment and discussion of *svalakṣaṇa* in the context of *pratyakṣa* (perception). It does not seem probable that Mataṅga was influenced by this system, because non-existence of a common quality or attribute or nature of a thing accepted in majority of the schools of *Bauddha* logic could not perhaps be congenial to the explanation of the perception of *śruti* and *svara* which would require a 'continuity' of their common features.

54. *Nabhaḥpuṣpa* i.e. a flower grown in the sky is a classic example of an absurdity or impossibility just like *vandhyāputra,* the son of a sterile woman.

55. *Arthāpatti* is one of the *pramāṇas* i.e. means of valid knowledge propounded specially by the *mīmāṃsā* system and accepted by *Advaita Vedānta. Nyāya* includes it under *anumāna.* It has been defined as -

अर्थापत्तिरपि दृष्ट श्रुतो वाऽर्थ· अन्यथा नोपपद्यते इत्यर्थकल्पना ।

(*Śabarabhāṣya* on Mīm Sū I, 1.5)

When a seen or heard thing is not proved right in another way, then the imagination of something is known as *arthāpatti.*

For example, if Devadatta is alive and is not at home, it is imagined that he is outside, or, the classic example is that if Devadatta is fat, but does not eat during the day, then it is imagined that he eats at night, because his fatness that is seen could not be explained or proved through non-consumption of food. Hence *arthāpatti* is translated as negative inference.

56. All the systems of Indian philosophy except the *Cārvāka* system, accept *anumāna* as a *pramāṇa.* The *Nyāya* system has given its elaborate treatment. It has to be preceded by perception (*pratyakṣa*). One who has not seen the concomitance of smoke and fire, could not infer fire on the basis of the perception of smoke. The classic example of *anumāna* is —

पर्वतोऽयं वह्निमान् धूमवत्त्वात् ।

This hill is fiery because of there being smoke. This inference presumes or is preceded by *vyāpti-graha* (apprehension of universal concomitance) which is thus expressed -

यत्र यत्र धूमस्तत्र तत्र वह्निः ।

Wherever there is smoke, there is fire. This *vyāpti-graha* is accompanied by an *udāharaṇa* (illustration) which is like this -

यथा महानसे ।

As it is in the kitchen.

The syllogism is completed in five steps known as *avayavas* (parts) as follows –

(i) *Pratijñā* (proposition) - the hill is fiery.

(ii) *Hetu* (reason) - because of being smoky.

(iii) *Udāharaṇa* (example) - wherever there is smoke, there is fire, just as in the kitchen.

(iv) *Upanaya* (application) - 'it is so here' or 'the hill has smoke which is a concomitant of fire'.

(v) *Nigamana* (deduction) - therefore the hill is fiery.

57. Sound is accepted as the *guṇa* (attribute) of *ākāśa* (space, ether) –

शब्दगुणमाकाशम् ।

(*Tarkasaṃgraha, Arthanirūpaṇa* Section, p. 354)

58. For *pariṇāma* see note no. 51 above. In *pariṇāma,* there is total change, whereas in *abhivyakti,* there is no change; a thing that is already present is manifested as it is. Hence both these propositions are mutually contradictory and could not be accepted together; they could only be accepted as alternatives.

59. *Mātṛkā* is a word with two major contexts of usage. One is the context of mother-goddesses whose number is seven (Mārk Pur, 88. 11-20; 38), eight, fourteen (Gobh Smṛ I, 11, 20), eighteen (MBh 219, 26-41), or thirty-two (Mat Pur 179) and the other is the primary unit of language. NŚ (III, 30 and 45) speaks of *Nāṭya-mātṛ* in plural number in the context of *raṅga-daivata-pūjana* (worship of the god of the stage). This text also uses the word *nṛtta-mātṛkā* (NŚ IV, 31 b) for the primary constituent unit of *nṛtta* (dance). This idea of primary unit is basic in the second context of *mātṛkā* referred to above. Mataṅga has referred to *mātṛkā* as the primary unit of syllabic sound (vide verse 5, 6 *ante*). Here he is referring to the *mātṛkās* of *śrutis* which would mean the primary unit of tonal sound, which is more subtle than *śruti.*

60. The inseparable relationship of *ādhāra* (container) and *ādheya* (contained) is generally accepted between *dharmin* and *dharma;* here *śruti* could be equated with *dharmin* and *svara* with *dharma.*

61. The existence of *śrutis* is said, here, to be proved or comprehended by negative inference, inference or (direct) perception. Since *śrutis* are perceptible in the form of *svara* alone, *svara* being the manifest state of *śruti,* the mention of the perception of *śruti* seems to be somewhat incongruous and hence it becomes necessary to probe into the possibility of there being another meaning attached to *śruti* and this enquiry leads to a reference to Abhinavagupta's following statement and its paraphrase in S R–

(i)————————श्रुतिस्थानाभिघातप्रभवशब्दप्रभावितोऽनुरणनात्मा स्निग्धमधुरः शब्द एव स्वरः –

(Abhi Bhā on NS XXVIII, 21, p. 11)

(ii) श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः ।
स्वतो रञ्जयति श्रोतृचित्त स स्वर उच्यते ॥

(S R I, 3, 24cd 25 ab)

(i) "The creamy and sweet sound with resonance as its essence, that is influenced by the sound born of the attack on the *śruti-sthāna* itself is *svara.*"

(ii) "That (sound) which comes into being immediately after *śruti*, is creamy, has resonance as its essence (and) delights the listener's mind by itself, is called *svara.*"

Abhi Bhā implicitly and S R explicitly gives the name *śruti* to the first sound produced by 'attack', *svara* being the immediately consequent sound comprised of resonance. Thus *śruti* has two meanings viz. each 'point' in the series of intervals in a heptad accepted as twenty-two and the initial sound produced by 'attack' on each of these points. This line of thought is initiated by Abhinavagupta, but its seed seems to be inherent in Mataṅga when he says that *śruti* is an object of perception. The initial sound produced by 'attack' marks the beginning of the process of hearing and hence the name *'śruti'* is apt here both as an object (*karman*) of hearing and the act of hearing (*bhāva*).

62,63,64. *Prastāra* (visual representation) of *śrutis* (see note 40 *ante*) is here said to be of three types viz. *daṇḍa, vīṇā* and *maṇḍala.* Abhinavagupta (Abhi Bhā on NŚ XXVIII, p. 24) mentions only *daṇḍa* and *maṇḍala* and Kallinātha mentions *vīṇā* and *maṇḍala.* Thus *maṇḍala* is common to all the three and Abhi Bhā and Kalā explain it in the same way as BṛD. On the basis of the three texts these three could be clearly understood as follows –

(i) For *daṇḍa-prastāra* twenty-two (vertical) lines should be drawn and their upper ends could be used in the same way as in *vīṇā prastāra.*

(ii) For *vīṇā-prastāra* twenty-two horizontal lines have to be drawn and either of the ends (left or right) could be used for indicating *svaras* and their intermediary *śrutis.*

(iii) For *maṇḍala-prastāra* six vertical and five horizontal lines have to be drawn; hence twenty-two ends (up-down and right-left) will be available, thus making it possible to indicate the *svaras* and their intermediary *śrutis* in a cyclic way in the *pradakṣiṇā-krama* (moving from the right to the left i.e. clockwise movement).

65. This refers to the following passage of NŚ where the *śruti* - intervals in *ṣadjagrāma* have been enumerated from *ṛṣabha* onwards and not from *ṣadja*–

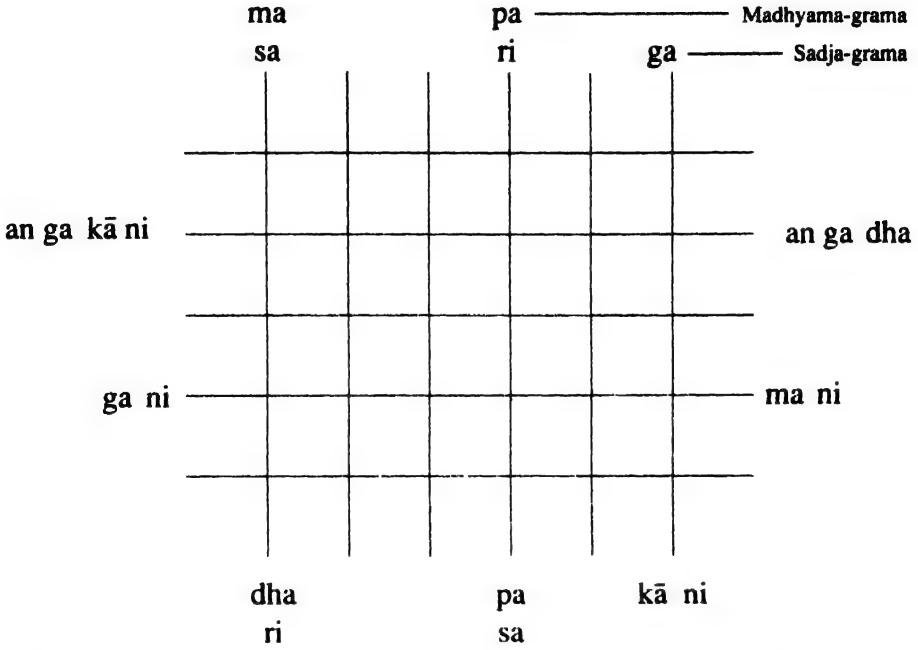
तिस्रो द्वे च चतस्रश्च चतस्रस्तिस्र एव च ।
द्वे चैवाथ चतस्रश्च षड्जग्रामे भवेद्विधिः ॥

(NŚ XXVIII, 24)

"Three, two and four, again four and three, two and then four (*śrutis*) — this is the prescription in *ṣadjagrāma*".

Thus the cycle has been started with the interval of *ṛṣabha,* rather than that of *ṣadja* which is the first *svara* of *ṣadjagrāma.*

66. The purport of the argument in support of starting the cycle of *śruti* - intervals from *ṛṣabha* instead of *ṣadja* is that if the cycle is started with *ṣadja* it would

be completed at *niṣāda* and there would be no place for *kākalī niṣāda* directly. The word *antara* in the compound *'antara-mūrchanā'* covers both *antara gāndhāra* and *kākalī niṣāda*. *Kākalī niṣāda* could find a direct place in the cycle only if the cycle ends with *ṣaḍja* so that the interval between *niṣāda* and *ṣaḍja* is covered; if the cycle begins with *ṣaḍja* then its interval from *niṣāda* will not be directly covered. The *maṇḍala* (cycle) beginning with *ṛṣabha* in *ṣaḍjagrāma* will cover both the *grāmas* in the following manner–

67, 68. Mataṅga has used the word *grāmaṇī* (leader of the village) only once. *Ṣaḍja* and *madhyama* are here said to be the *grāmaṇīs* (leaders) of *ṣaḍja-grāma* and *madhyama-grāma* respectively. Other *svaras* are said to be their (of *ṣaḍja* and *madhyama*) *agre-sara*; this term could be explained in two ways according to the association of *agre* with time and space. In the context of time *agre* usually stands for 'later', e.g. *agre vakṣyāmah*, "we shall speak of it later". In the context of space it stands for 'in front' i.e. before. Other *svaras* come 'later' than *ṣaḍja* and *madhyama*, because primarily *ṣaḍja* and *madhyama* have to be established or accepted on an arbitrary sound and then the interval of *ṛṣabha-pañcama* could be shown. Thus the other *svaras* beginning with *ṛṣabha* and *pañcama* in the two *grāmas* come 'later'. In the context of space, the other *svaras* come first, *agre* meaning in front. Monier Williams translates *agre-sara* as moving in front or preceding; here preceding will have to be construed in terms of space, and not in terms of time. *ri-ga-ma-pa-dha-ni* are moving in front of *'sa'* and similarly *pa-dha-ni-sa-ri-ga* are moving in front of *'ma'*; *'sa'* and *'ma'* are 'behind' in the sense that they have been accepted or supposed first. The 'first' in time comes last in space; e.g. if some beeds are filled up in a bottle, those

that were put in first would be the 'last' looking from the mouth of the bottle and *vice versa.*

Coming back to the argument justifying the beginning of the *śruti-maṇḍala* of *ṣaḍjagrāma* from *ṛṣabha,* the purport seems to be that since *ṣaḍja* and *madhyama* are 'leaders' of the two *grāmas* they are placed 'first' in terms of space, the other *svaras* become their 'followers' in terms of time and their 'predecessors' in terms of space.

K.C.D. Brahaspati was the first modern scholar to draw pointed attention towards the concept of *grāmaṇī* on the basis of the one solitary statement of Mataṅga. (cf. *Saṅgīta Cintāmaṇi,* p. 99)

69. *Śruti* has been explained in terms of *grāma* both in NŚ and BṛD. *Śruti, svara* and *grāma* are inseparably linked in the ancient system.

Section IV (*Svara*)

1. This etymology is similar to the one given by Patañjali. (cf. *Mahābhāṣya* on Pāṇini I. 2.29)

2. The word *rāga* has been used here in the general sense of colourfulness or delight, which is spoken of in later texts as *rañjakatā* (cf. S R I, 3.25 ab). Abhinavagupta has established *anuraṇana* (resonance) as the basis of *rañjakatā*–

घातशब्दस्यानुरणनशब्दे तीव्रत्वाभ्यधिकेऽतिरक्तता, साम्ये साम्य, वैपरीत्ये वैपरीत्यम् ।

(Abhi Bhā on NŚ XXVIII, 22, p. 13)

When the *anuraṇana* sound is more in sharpness than the sound of attack, then there is excessive or maximum *raktatā* (the state of being *rakta* i.e. red or full of delight), when there is equality (of the two, viz. attack and resonance), (then there is) equality (medium state of *raktatā*), when the situation is contrary i.e. the attack is more powerful than the *anuraṇana* then (the degree of *raktatā*) is contrary i.e. the *rañjakatā* is minimum.

Note - *'Rāga', 'rañjakatā', 'raktatā'* — all are derived from the root *rañj,* meaning to colour, dye, redden, illuminate, affect, move, charm, delight, rejoice etc.

(Also see note 61 under section III on *śruti*)

3, 4. The base in the process of sound production viz. *nābhi* or navel is figuratively mentioned as 'earth', the *nāḍīs* (tubular vessels) as walls and the cerebral region as *ākāśa* (space, ether). The metaphor of an architectural structure is implied, beginning from the earth, going up through the walls and raising its head in the sky; this is a poetic description of air moving upwards in the body and thus producing sound gradually rising in pitch.

5. *Rakta* lit. means red; here it means that which is charming (lit. charmed) or delightful (lit. delighted). (See also note 2 above)

6, 7. The author seems to be speaking of *svara* at the same level at which *śabda* has been treated as eternal and *vibhu* (all-pervading) by several systems of philosophy, e.g. grammar, *mīmāṃsā.*

8. The infinity of *svara,* as propounded here, could be understood in two layers viz. (i) the infinite melodic combinations and permutations of the seven *svaras* (ii) the multi-farious shades of intervals coming into usage on account of various relationships between *svaras* established on account of variety of melodic phrasing involving leaps, glides, pauses etc. *Jāti,* the initial form of melodic configuration and *bhāṣā,* the derived form of *rāga* have been mentioned here for indicating the infinity of variety in melodic phrasing that brings about the infinity of *svara. Rāga* has been omitted here, but its relevance could be inferred on the basis of its derivative *bhāṣā.*

9. The statement that *svaras* are combined with *padas* means that syllabic units are combined with *svaras* when the latter are rendered. These (units) could be meaningful linguistic units or non-sensical so far as linguistic meaning is concerned. *Pada* has been thus defined by Bharata -

यत् स्यादक्षरसम्बद्ध तत्सर्व पदसज्ञितम् ।

(NŚ XXXII, 28 ab)

"Whatever is formulated with syllables, all that is called *pada*".

Thus meaningfulness is not a condition for *pada* in music. Tonal rendering with the voice is usually combined with syllabic units, e.g. in the *ālāpa* in *dhrupad,* syllabic units like *nom tom diri* etc. are used. NŚ also prescribes the following (and a few more) syllabic units known as *padas* spoken of by *Brahmā* for *nirgīta* (music devoid of meaningful text, rendered mainly on stringed and wind instruments, accompanied by voice)–

झण्टु जगतिय दिगिनिगि तितिझल कुचझल

(NŚ XXXI, 104)

It will be seen that these are formulated units of four-*mātrās* (time-units) each. If the voice renders *svaras* without *padas* (meaningful or non-sensical syllabic units) then it is combined with vowels like *a, i, u* etc. which themselves are primary units of *pada.* Hence the combination of *svara* with *pada* is spoken of.

10. In Indian music *svaras* are not used in a plain or unornamented way; hence *alaṅkāra* is mentioned here. The concept of *alaṅkāra* will be discussed in the respective section.

11. The prescription of the use of specific *svaras* in the context of different *rasas* dates back to NŚ. It will be discussed under the reproduction of this prescription in our text later in this section.

12,13. Pārśvadeva refutes the view that *svaras* are indestructible and all-pervading (vide Saṃ S Sā, p. 12). His argument is that since *svara* is heard in a limited time and space and not for all times or everywhere, it could not be said to be indestructible or all-pervading.

14. *Urdhvanāḍī* (lit. upward tubular vessel) is interpreted by Kallinātha as *iḍā* and *piṅgalā* (vide Kalā on S R I, p. 67) and Siṃhabhūpāla interprets it as *suṣumṇā* (vide Sudhā on S R I, p. 68). MM Gopinath Kaviraj, speaking of the formation of *matṛkās* has said that the movement of *iḍā* and *piṅgalā* is *vakra* (crooked) and that upward movement is active only in *suṣumṇā*. Everywhere else, the pull of gravitation is active, it is only in *suṣumṇā* that the power of upward pull is active (*vijijñāsā*, p. 69).

15. *Para* stands for what is 'beyond'. *Svara* is said to be *'para'* because it permeates the whole 'tract' of energy and centres of consciousness in the human body and is yet intangible in the sense that its process of manifestation is not the object of perception. Or, if *svara* is equated with *śabda*, it is at the root of all creation and the reverse process of withdrawal is also dissolved in it, hence it is beyond the beginning and end of creation.

16. *Svaratva* here relates to vowel.

17. The *svara* names are uncommon in the sense that they specifically signify *svaras* and nothing else.

18. *Upadeśa* does not primarily mean preaching, as it is understood to do today. It stands for speaking about something, or instruction, teaching, information etc. Here *āpta-upadeśa* would mean the teaching or instruction given by the trusted ones.

19. The name Maheśvara mentioned as an authority, presumably, cited by Kohala appears to indicate a Tantric origin of the ascription of the 'speaking' or singing of the seven *svaras* to birds and animals. *Nāradīya Śikṣā* (V. 3,4) also gives a similar ascription but with a slight difference as tabulated below–

Svara	**BṛD (bird or animal)**	**Nā Śī (bird or animal)**
Ṣaḍja	Peacock	Peacock
Ṛṣabha	*Cātaka* (bird)	Bulls
Gāndhāra	Goat	Goat
Madhyama	*Krauñca* (bird)	*Krauñca* (bird)
Pañcama	*Kokilā*	*Kokilā*
Dhaivata	Frog	Horse
Niṣāda	Elephant	Elephant

S R (I, 3.46 cd, 47 ab) follows the prescription of BṛD.

It is not quite clear how our author relates this cited passage with the uncommonness of *svaras*. Perhaps, it could mean that the thread (*sūtra*) of the unity of life between human beings and other creatures is established through the *svaras* (musical notes) and hence their uncommonness. It would be pertinent to recall that in the very first verse our author has spoken of the unity of response to (musical) sound between living beings in general and human beings in general as well as refined human beings typified by the kings, in particular.

20. It is notable that vowels of language are being said here to begin with *ākāra*, the long *'ā'* instead of short *'a'* according to grammar or phonetics. In the oral tradition of

musical training, even today the *ākāra* sound is given primary importance. (cf. D A I, p. 46)

21, 22. This contention does not seem to fit in the context. The acceptance of vowels beginning with *ākāra* out of the fourteen *svaras* (vowels) of language does not carry further the argument that vowels and musical tones cannot be equated. The number of vowels in language is twenty-one according to Pā Śi (4), sixteen according to Ag Pur XCI, 12, 16 and fourteen according to NŚ Kā Mā XIV, 8 as well as according to some Tantra texts (cf. *Mahāmāyācāmaratantra* quoted in *Tantra-mahāvijñāna* in Hindi by Sri Ram Sharma I, p. 58). Our author has accepted the last number viz. fourteen. The solfa- syllables viz., *sa ri ga ma pa dha ni* combine only two vowels viz. *a* and *i* with the respective consonants. Perhaps the author is hinting at the acceptance of these two vowels out of fourteen viz. *a, ā, i, ī, u, ū, ṛ, ṛī, lṛ, lṛī, e, ai o, au.*

23. The gradual ascent of seven *svaras* in pitch seems to be implied.

24. There seems to be a break in the text; this sentence seems to be the concluding remark of the whole discussion on the question of equating vowels of language with musical tones both of which bear the same name viz. *svara.*

25. In grammar *paribhāṣā* is the adjective of those *sūtras* (rules) that teach the proper interpretation or application of other rules or resolve the apparent contradictions among other rules. This word also stands, in general, for abbreviations or signs used in any discipline; the latter meaning is relevant here as *sa ri ga ma pa dha ni* are abbreviations of *ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata, niṣāda* respectively. Since BṛD is the first extant work that uses solfa-syllables, the above discussion has a historical context.

26-33. The *saṃvādin, anuvādin* and *vivādin svaras* represent the relationship of *saṃvāda* (roughly consonance), *anuvāda* (assonance) and *vivāda* (dissonance) among *svaras.* A relationship pre-supposes two entities, rather two ends in this case. The first one of these is the *vādin* or point of reference and the second one is *saṃvādin* or *anuvādin* or *vivādin* according to the interval concerned. This phenomenon of threefold relationships is associated with pleasantness, indifference and unpleasantness which has been depicted here with dual imagery viz. that of a logical discussion and governance. In an assembly involved in logical discussion one person makes a postulation; the *vādin svara,* playing the role of fundamental tone or tonic is like the person who initiates a discussion. The *saṃvādin* is like a person who actively supports the initial postulation. The *anuvādin* is like the person who passively supports the postulation and the *vivādin* is like the one who opposes the postulation. This imagery is inherent in the set of four musical terms that are under reference here and have been handed down by tradition. The second imagery of monarchial governance is an imposed one and occurs in our text for the first time in extant texts. It has been mentioned in almost all later texts.

34. Here *rāga* seems to stand for melodic configuration or melody-matrix, rather than the delightfulness of musical sound in general.

35, 36. *Rāgatva,* the state of being *rāga* (melody-matrix) could combine both the structural and aesthetic aspects of *rāga,* the melodic configuration.

37. *Aṃśa* is one of the ten characteristics of a melodic configuration which bears the name *jāti* in a generic state and the name *rāga* in a specific state. NŚ (XXVII, p. 15) also identifies *vādin* and *aṃśa* by stating—"that (*svara*) which is *aṃśa* in a particular melodic situation is the *vādin* at that time".

38. The condition of equal interval of the two *svaras* concerned in terms of *śrutis* for the accomplishment of *saṃvāda* (roughly consonance) has not been explicitly stated in NŚ, although it is implicitly followed there. BṛD makes the first explicit statement in this regard. The fact that the pair of *madhyama-niṣāda* has not been included in the *saṃvādin*-pair enumerated in NŚ (XXVIII, p. 15) is evidence of the implicit adherence to the condition of equal interval of the two *svaras* concerned for the establishment of *saṃvāda*-relationship. The underlying idea is that *saṃvāda* is not conceived as an exclusively acoustic phenomenon; it is rather a combination of acoustic and melodic phenomena. Acoustically *madhyama-niṣāda* have an interval of 13-*śrutis* which is *saṃvādin,* but *madhyama* has a four-*śruti* interval from *gāndhāra* and *niṣāda* has a two-*śruti* interval from *dhaivata* and hence the structuring of exactly reciprocal melodic phrases with these two *svaras* is not possible. They are not, therefore, accepted as a *saṃvādin* pair. Abhi Bhā on the prose portion of NŚ XXVIII, p. 15 (Abhi Bhā, ibid., p. 17) elucidates and illustrates this point. This concept of equal number of *śrutis* in *saṃvādin* pairs has far reaching implications because it affects the omission of pairs in *jātis* and *grāma-rāgas.*

39. The structure of a *rāga* rests on the acoustic-cum-melodic support accorded by the *saṃvādin* to the *vādin.*

40. *Mūrchanā* is basically a scale derived from *grāma* (see next section on *grāma-mūrchanā*).,Here it appears to stand for tuning on a fretted *vīṇā.* (see glossary)

41. BṛD is the first text to explicitly define the *anuvādin.* NŚ (p. 15) and *Dattilaṃ* (19) simply state that those that are neither *saṃvādin* nor *vivādin* are *anuvādins.* But our text has defined the phenomenon of *anuvāda* in clear-cut terms. This description, however, holds good only with reference to *svaras* with four and three *śruti* - intervals and not to those with three and two *śruti* - intervals. (see note 43 below)

42. This description embodies an analysis of melodic structuring. (see glossary)

43. While talking of *anuvādin* pairs our text has been silent about *gāndhāra-niṣāda,* but here it says that the state of *anuvādin* applies to *gāndhāra-niṣāda.* NŚ (XXVIII, p. 15) speaks of *gāndhāra* and *niṣāda* in the context of *anuvāda* as shown in the following chart –

Grāma	*Vādin*	*Anuvādin*
Ṣaḍja	*Ṣaḍja*	*Gāndhāra-niṣāda*
"	*Ṛṣabha*	*Niṣāda*
"	*Gāndhāra*	*Madhyama-pañcama-dhaivata.*
Madhyama	*Madhyama*	*Niṣāda-gāndhāra*

Madhyama	*Pañcama*	*Niṣāda-gāndhāra*
"	*Dhaivata*	*Gāndhāra*
"	*Niṣāda*	*Ṣadja-ṛṣabha*
"	*Ṣadja*	*Gāndhāra*

This list does not seem to follow the general statement that all those which are neither *saṃvādins* nor *vivādins* are *anuvādins*, because all such intervals are not included here, as are neither *saṃvādins* nor *vivādins*. The passage listing the *anuvādins* has not been commented upon by Abhinavagupta; perhaps it is an interpolation. It has been put within square brackets by the editor.

Our author's statement that *niṣāda* and *gāndhāra* are established as *anuvādins* as they are less by one *śruti* obviously with reference to the *svaras* having an interval of three *śrutis* each viz. *ṛṣabha-dhaivata* cannot hold good because *gāndhāra-niṣāda* have an interval of two *śrutis* from *ṛṣabha-dhaivata* respectively and are hence *vivādins*.

44. Here again, the application of the concept of *vivāda* in melodic structuring is being illustrated. (see glossary)

45-51. *'Ārcika'* pertains to *ṛk*, implying that the recitation of *Ṛgveda* employs one *svara; gāthika* pertains to *gāthā* (that stanza which neither belongs to *Ṛgveda* nor to *Sāmaveda*, nor to *Yajurveda*, but to the epic poetry of *Ākhyānas* or narratives) which is associated with the use of two *svaras; sāmika* pertains to *sāman* implying that the music of *Sāmaveda* employs three *svaras*; *svarāntara* literally means the interval of a *svara*, the implication seems to be that a group of four *svaras* is the first step towards the formation of a heptad from a triad; *auḍuva* stands for a group of five *svaras* (the etymology of this word is given in Anu. 41 of our text); *ṣāḍava* stands for a group of six *svaras* and *sampūrṇa*, literally meaning complete, stands for a group of all the seven *svaras*.

Really speaking, it is not possible to limit the recitation of *Ṛgveda* to one *svara*, because in current practice, generally three tones are employed in reciting the *ṛk*. The practice of the recitation of *gāthā* is not generally known today. But for *sāman*, it is not possible to limit its musical range to three tones. It is, however, notable that the number three is associated with *sāman* in NŚ in another context and that is the *trisāma* spoken of in the beginning of *pūrvaraṅga*, the preliminaries of dramatic performance. The semi-musical rendering of three *sāmans* is prescribed there. These *sāmans* are composed of non-sensical syllables and not Vedic texts (vide NŚ XXXIV, 218-221).

52. *Gīta* stands for a tonal structure that may be rendered by the voice or on instruments, it is not just 'song'.

53. *Ṣadja* as the progenitor of six *svaras* can be understood as the one who regulates or determines the pitch of all the six subsequent *svaras*. In this context *ṣadja* will have to be construed as the standard tonic. Although in the *grāma-mūrchanā* system each one of the seven *svaras* could assume the role of tonic, yet *ṣadja* is the initial tonic in

ṣaḍjagrāma; in *madhyamagrāma ṣaḍja* becomes *madhyama,* but there also the point of reference is the *ṣaḍja* of *ṣaḍjagrāma.*

Ṣaḍja, as the one born of the six *svaras* has been explained by Kallinātha as the one that is illuminated by the six *svaras* that are inherent in it; here also the special importance of *ṣaḍja* is obvious. Brahaspati interprets the origin of *ṣaḍja* from six *svaras* in this way—*ṣaḍja* becomes the second, third, fourth, fifth, sixth and seventh *svara* in the *mūrchanās* of *ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda* respectively (vide his commentary on the 28th chapter of NŚ, p-22-23).

Ṣaḍja as the one born of the six *aṅgas* (parts) in the human body is not easy to comprehend. Kallinātha enumerates the six *aṅgas* as the nose, throat, chest, palate,tongue and teeth, leaving lip and cerebrum out of the eight locations (*sthānas*) enumerated in Pā Śi (15) in the context of the production of letters. It is not clear as to how these *sthānas* could be relevant to *ṣaḍja.*

54. The association of virility with *ṛṣabha* is implicit in the simile of a bull among cows.

55. *Gāṃ dhārayati iti gāndharvam* is a similar etymological formulation given by Abhinavagupta. (cf. Abhi Bhā on NŚ XXVIII, 9, 10)

56. *Madhyama* is the middle one, its position being in the middle of two triads viz. *sa-ri-ga* and *pa-dha-ni.*

57. *Pañcama* (fifth) is the initial *svara* of the second triad and is hence responsible for the elaboration of the first triad into a heptad.

58. The derivation of *'dhaivata'* from *dhīvān* is non-Pāṇinian etymology, because according to Pāṇini's grammar, *'dhīmān'* and not *'dhīvān'* is the correct word.

It is interesting to note that *dhaivata* has been considered to be perceptible by those possessing *'dhī'* i.e. intelligence or wisdom. While *ga-ma-pa-ni* can be tuned according to the relationship of the fourth and the fifth, as follows, *dhaivata* and *ṛṣabha* cannot be tuned in a similar way–

1. *Ṣaḍja* - *pañcama* - relationship of fifth.
2. *Ṣaḍja* - *madhyama* - relationship of fourth.
3. *Madhyama* - *niṣāda* - relationship of fourth.
4. *niṣāda* - *gāndhāra* - relationship of fifth. (backwards)

For tuning *dhaivata,* one has to take recourse to the relationship of third from *madhyama* and then from *dhaivata* back to *ṛṣabha* is the relationship of fifth. It is, perhaps, on this account that *dhaivata* is associated with the wise ones; the relationship of third is perhaps not as obvious as that of the fourth and the fifth.

59. The forehead is not a location traditionally accepted in the context of production of sounds in the *Śikṣā* texts. The association of *dhaivata* with the forehead is not clear (see note 63 in this section).

60. *Niṣāda* is the last one in the ascending order of seven *svaras,* hence the six preceding *svaras* could be said to rest on it. In western thought it is the leading note as it 'leads' to the next register.

61. Like Suśruta, Bh Prak VII, 27 also mentions *tvak* (skin) as the first *dhātu,* instead of *rasa* (chyle) of our text. Monier Williams also enumerates seven *dhātus* as chyle (*rasa*), blood, flush, fat, bone, marrow, semen; replacing *tvak* with *rasa.*

62. The seven minerals are not clear.

63. The number of *cakras* (psychophysical centres in the human body visualised as circles, *cakras* or lotuses, *padmas*) is generally accepted as six, eight or ten (as in S R I, 2. 120-145 ab). BṛD has talked of seven *sthānas* elsewhere (in the confused reading in the section on *Varṇālaṅkāra* towards the end of Anu. 84, see textual note no. 20 in that section); viz. *ādhāra, svādhiṣṭhāna, anāhata, maṇipūra, viśuddhi, ājñā* and *brahmarandhra* . Out of these, the last one viz. *brahma-randhra* (cerebral aperture) is not the name of a *cakra,* rather it is the location of the *sahasrāra cakra.* These seven names do form part of the ten *cakras* spoken of in S R in the following locations –

Name of *Cakra*	Location
1. *Ādhāra*	In-between the anus and the genitals
2. *Svādhiṣṭhāna*	Root of the genitals
3. *Maṇipūra*	Around the navel
4. *Anāhata*	Heart
5. *Viśuddhi*	Throat
6. *Ājñā*	In-between the two eye-brows
7. *Sahasrāra*	Cerebral aperture

It is notable that SR associates the production of musical notes with the *anāhata, viśuddhi* and *lalanā*-(situated in the back of the neck) *cakras* alone and not with all the seven listed above. The treatment of *cakras* in BṛD could not be assessed from this stray reference. It is only the number seven that corresponds with the connection of seven *cakras* with the *svaras* that the author is trying to establish here. In note 59 above, we have said that the connection of *dhaivata* with the forehead is not clear. If the seven *svaras* are connected with the seven *sthānas* listed above, one by one, then *dhaivata* being the sixth one could be connected with the *viśuddhi cakra* located in-between the eye brows. But the location of seven *svaras* in the seven *cakras* is not corroborated by any other known text.

64. S R I, 3.55 cd, 56 ab speaks of the origin of *svaras* in the seven islands as follows–

Name of *Svara*	Name of *Dvīpa*
Ṣaḍja	*Jambū*
Ṛṣabha	*Śāka*
Gāndhāra	*Kuśa*
Madhyama	*Krauñca*
Pañcama	*Śālmalī*
Dhaivata	*Śveta*
Niṣāda	*Puṣkara*

BṛD does not give these seven names of 'islands' but hints at the connection between the seven 'islands' and seven *svaras.*

Viewing the whole of this portion (Anu. 29) one finds that a relationship or correspondence of the seven *svaras* with the seven *dhātus* (sustaining elements) in the human body i.e. the physiological level, with the seven minerals (?) at the physical level, seven *cakras* at the psycho-physical level and the seven 'islands' at the terrestrial level is visualised and thus the inherent unity of life is suggested.

65-68. The assignment of castes to *svaras* suggests that a subtle similarity between the social order and arrangement of *svaras* is visualised; it does not involve an imposition of hierarchy, but a realisation of the unity of life at various levels, as well as the review of a given order of things as an organic whole where all the limbs are 'parts' that make up a whole and are equally important.

69. The eight groups of sounds (letters) are known as *a-ka-ca-ṭa-ta-pa-ya-śa.*

70. 'Drawing out' (*uddhāra*) means here the treatment of solfa-syllables similar to *bīja-mantras* that are composed of *bīja* (*svara* or vowels) and *yoni* (consonants beginning with *'ka'*) (cf. *Mālinī-vijayottara-tantra,* third *adhikaraṇa*). Each solfa-syllable has been analysed here into its component consonant and vowel.

71. According to *Ekākṣarakośa, 'a'* is *Viṣṇu-bīja.*

72. According to ibid. *'i'* is *Śakti-bīja* or *Kāma-bīja.*

73. *Madhyama,* being the juncture between the lower and higher triad, has been spoken of as being indestructible in the sense that its omission was not permissible. (cf. NŚ XXVIII, 45)

74. *Vyoman* or *ākāśa* is the first in the order of creation and the fifth in the order of dissolution.

75,76. *'Pa'* is a libial sound and hence lip has been said here to be its 'location' or place of origin.

77. The two 'bows' are the two semi-circular components of the letter *'dha'* in the *devanāgarī* script.

78. The association of *'ni'* the seventh and last *svara* with the *brahmasthāna* (most probably *brahmarandhra*) supports the author's statement that the seven *svaras* are born out of the seven *cakras* or *sthānas.* (see note 63)

79. *Āgama,* in its general meaning stands for any discipline or *śāstra,* but in its specific meaning it stands for *Tantra.* Here the latter is relevant.

80,81. *Kula* (community) has a wider range than *vaṃśa* (lineage) but here both have been used as interchangeables.

82. Assigning specific colours to the seven-*svaras* is an extension of the basic postulation that *nāda* (sound) and *jyoti* are one. A basic unity between the aural and the visual is conceived or visualised here.

83,84. The assignment of a specific *daivata* or *devatā* or *deva* to each of the seven *svaras* is an extension of the Vedic tradition of assigning a *devatā* to each *sūkta* (hymn).

85. Assigning a seer to each *svara* is, again, an extension of the Vedic tradition.

86. The association of *rasas* with *svaras* is reproduced from NŚ XXVII, 103 cd-105 ab.

87. The location of *svaras* in the human body as described here is quite different from the seven *sthānas* discussed above in note No. 63.

88. *'Deśī'* here stands for the manifest realm of sound.

Section V (*Grāma-mūrchanā*)

1. *Grāma* is not just any group of *svaras*, it is a specific grouping which is the basis of the perception of *śruti* and is also a fundamental categorisation of melodies with the consonance of fifth between *sa-pa* and with the consonance of fourth between *ri-pa*.

2. The analogy of a village inherent in the word *grāma* is being made explicit. BṛD is the only text that has explained this point.

3. NŚ does not mention *gāndhāra-grāma*; *Dattilam* (11) and *Nā Śi* (I.2.6,7) do mention it; *Dattilam* clearly states that it is not to be found here in this world. (See glossary)

4. The statement that *svaras* are born of *Sāmaveda* should be viewed alongwith the backdrop of the common belief and oft-repeated platitude that Indian music is born of *Sāmaveda*. When something is said to be the origin of another thing, the general impression is that the origin precedes in time the thing born of it. But in the case of music this impression could not hold good. It would be absurd to say that there was no music among the people before *Sāmaveda* became formalised or codified. The balanced view would be that Sāmavedic music was the first to be codified and the codification of the music of the people came later and that the 'vision' that inspired or guided the Vedic codification continued to guide the later codification. The statement of our author that *svaras* are born of *Sāmaveda* matches the statement in NŚ (I,17) that *gīta* (music) was taken by Brahmā from *Sāmaveda*, just as *pāṭhya* (text) was taken from *Ṛgveda*, *abhinaya* (gesture) from *Yajurveda* and *rasa* from *Atharvaveda*. To go a step further it would be pertinent to say that the mention of the Vedic origin of a thing need not be taken to imply Vedic anteriority in time; it could be interpreted to mean that the Vedic world-view and 'vision' was the guiding spirit.

5. The number 'two' given here for *grāma* indicates that the author, in spite of mentioning *gāndhāra-grāma*, does not subscribe to the theory of three *grāmas*.

6. The objective of *grāma*, stated here as the systematisation of *svara*, *śruti*, *mūrchanā*, *tāna*, *jāti* and *rāga* is significant. Being a specific arrangement of intervals in terms of *śruti*, *grāma* systematises *svara* and *śruti*; the intervals established in *grāma* are strictly followed in *mūrchanā*, the omission of *svaras* in *tāna* is guided by the *grāma* (e.g. *pañcama* being the distinctive *svara* in *madhyama-grāma*, cannot be omitted in the

tānas of that *grāma*), in *jāti* and *rāga* also the *saṃvādin* pairs of each *grāma* play a definite role.

7, 8. The reason assigned here for the naming of the two *grāmas* after *ṣadja* and *madhyama* is 'mythical' (no negative odour is implied by this word here). A pragmatic view would be that *ṣadja* and *madhyama* are the two out of the three *svaras* with four-*śruti* intervals that could represent the consonance of the perfect fifth and perfect fourth respectively. *Pañcama* is also of the same category interval-wise and myth-wise it is *brāhmaṇa* like the other two viz. *ṣadja* and *madhyama,* but does not belong to the community of gods, rather *gāndhāra* belongs to that community; the reason, most probably, is that *gāndhāra* is also associated with a *grāma* whereas *pañcama* is not.

9. The prominence of *ṣadjagrāma* could be understood to be due to—(i) its adherence to *sa-pa-saṃvāda* which is primary and (ii) its being the point of reference for *madhyamagrāma.*

10. The third viz. *gāndhāra-grāma* has already been described as not belonging to this world.

11. The two *svaras* here represent the consonance of the perfect fifth and perfect fourth respectively.

12. This is a passage reproduced from NŚ XVIII, 5 ab; it purports to state the basis of the formulation of *grāma* by saying that *svaras* were grouped into *grāma* through *jātis* and *śrutis* i.e. through the observation of intervallic peculiarities in various melodies, that were categorised into two *grāmas.* (see glossary)

13-16. The purport of this passage is not clear. *Jāti* itself is a codified or categorised version of melodic structures. The two broad categories for *jāti* are provided by *grāma* itself. To say that *grāma* has been formed on the basis of *jātis* could mean that *jāti* in that statement could only stand for melodic structures in general. But here this point is stretched further and it is being said that the *śuddhā* and *vikṛtā jātis* are the basis of the formulation of *grāma;* it looks like putting the cart before the horse.

17. The implication of assigning the origin of *ṣadjagrāma* to *śuddhā jātis* and that of *madhyama-grāma* to *vikṛtā jātis* is not clear, because *śuddhā jatis* are assigned to both the *grāmas.* Brahaspati has suggested (vide *Saṅgīta Cintāmaṇi,* p. 117) that *śuddhā* and *vikṛtā* should be construed to qualify *mūrchanā,* but this is not tenable because the text here speaks clearly about *jāti* and not *mūrchanā. Saṅkirṇā* here should be understood as the *saṃsargajā vikṛtā* which are described in NŚ and *Dattilam* as being born of mixture. This mixture is said here to be between *śuddhā* and *vikritā jātis,* which is a departure from other texts. (see glossary)

18. *Jāti* and *rāga,* 'change' or acquire peculiar characteristics according to the *grāma* to which they are assigned; this is implied by the 'change of *grāma'.*

19. The meaning *samucchrāya* is relevant here, because *mūrchanā* brings about a series of derived scales from *grāma,* it leads to 'increase' or 'growth'.

20. *Rāga,* in general, as colour or delightfulness could increase due to *mūrchanā* because the latter gives rise to variety of scalar forms that would in turn, bring into existence variety in melodic structures.

21, 22. Both ascent and descent and unimpaired original order of *svaras* as well as use of seven *svaras* without any omission are the three conditions for *mūrchanā.* The omission of *svaras* gives rise to *tāna.*

23. BṛD is the first known text to speak of *12-svara-mūrchanā.* Kumbhā has vehemently criticised this type of *mūrchanā* (vide S Raj II, 1.1.352-364).

24. When hexatonic and pentatonic scales are accepted as *mūrchanā,* the condition of using all the seven *svaras* is violated. (see glossary)

25. *Svarasaṃyutāḥ* of the text has been translated as 'filled' with *svaras.*

26. It is notable that the starting points of *mūrchanās* follow the descending order i.e. after the *mūrchanā* beginning with *ṣadja* comes the one beginning with *niṣāda,* and not *ṛṣabha.*

27. The beginning *svara* of each *mūrchanā* has been put in the locative case, implying, perhaps that a *mūrchanā* subsists there.

28. Here the instrumental case has been used in order to meet the requirement of metre.

29. *Tārakādi* is a *gaṇa* of Pāṇini (V.2.36, *Gaṇaratnamahodadhi,* 388-391, vide Monier Williams).

30. *Itac* is a suffix.

31. This derivation occurs for the first time in BṛD.

32. This is the total number of hexatonic *tānas* in both the *grāmas.*

33. This is the total number of pentatonic *tānas* in both the *grāmas.*

34,35. All the omitted pairs are *saṃvādins* except *ri-dha* in *madhyamagrāma* which is *anuvādin.*

36. *Prastāra* literally means elaboration; here it means notational presentation.

37. If the author is referring to a recapitulatory verse in Viśākhila's work we have no way of verification because that work is lost. It is not improbable that he is referring to NŚ XXVIII, 32 where *mūrchanās* have been said to be made of all the seven *svaras* and *tānas* have been said to be hexatonic and pentatonic.

38. This distinction between *mūrchanā* and *tāna* as the former being with ascent and descent and the latter being only with ascent is a new point made in BṛD which does not seem to be valid. (see glossary)

39. BṛD is the first text to assign *yajña* names to *tānas.* Some later texts have reproduced these names (cf. S R I,4.72 cd 90 ab and S Rāj II,1.1.453-474). S Rāj also attempts to justify this assignment of *Yajña*-names (vide ibid. 476-493 ab). (see glossary)

40. This statement of BṛD to the effect that *sādhāraṇa mūrchanās* begin with *antara* and *kākalī* is in contradiction of the postulation of NŚ XXVIII, p. 82 that *kākalī* (and by implication *antara* also) is *anaṃśa* (*non-aṃśa* i.e. is not the progenitor of a

mūrchanā). No later author has repeated this statement of BṛD. Kumbhā has positively said that no *mūrchanā* could begin with *antara* or *kākalī,* without mentioning that Mataṅga has accepted this. A different interpretation could resolve this contradiction and that is thus—the *mūrchanās* meant to begin with *antara* and *kākalī* are included in the *sādharaṇa-mūrchanās* i.e. the *mūrchanā* meant to begin with *antara* *'ga'* will begin with the normal *'ga'* and take only *kākalī* *'ni'* and the *mūrchanā* meant to begin with *kākalī* *'ni'* will begin with the normal *'ni'* and take *antara* *'ga'*. This interpretation is corroborated by Kallinātha (S R I Kalā, p. 108).

41. The performance of *tāna* is being discussed here in the context of an open-stringed *vīṇā,* where there is a separate string for each *svara.*

42. The string on which the *svara* to be omitted is tuned has to be 'merged' into the next higher or previous lower string by retuning for 'augmenting' or 'lowering' respectively.

43. The reference is obviously to NŚ XVII, 106 –

शारीर्यामथ वीणाया त्रिभ्यः स्थानेभ्य एव नु ।
उरसः शिरसः कण्ठात् स्वरः काकुः प्रवर्तते ॥

"In the *śārīrī* (bodily) *vīṇā* the *svara* or *kāku* (tonal inflexion) proceeds from three *sthānas* alone; viz. chest, cerebrum and throat".

44, 45. In the context of the act of omission, *nigraha* has been explained as a way of omitting a *svara* viz. 'non-touching' of the string that is tuned to the *svara* to be omitted. But here *nigraha* is paired with *paryagraha* as an alternative. (*vā*) and the pair has been explained by Abhinavagupta (vide Abhi Bhā on NŚ XXVIII, p. 27); *nigraha* as standing for use of low *svaras* (*mandrakriyā*) and *paryagraha* as standing for the use of high *svaras* (*tārakriyā*). The other explanation given by him is that *nigraha* is *graha* (taking up) in totality and *paryagraha* is absence of taking up in totality i.e. *nigraha* is associated with *pūrṇasvaratā* (complete use of *svaras*) and *paryagraha* with *apūrṇasvaratā* (incomplete use of *svaras*). *Madhyama* is indestructible or non-omissible whether there is complete or incomplete use of *svaras.*

46. The tonal range of the human voice is limited; in most of the cases it may not completely cover the three registers. But in *vīṇā* there is no such limitation. In open-stringed instruments, twenty-one strings would complete three *sthānas.* Abhinavagupta has given the name *mattakokilā* for the twenty-one-stringed *vīṇā* (vide Abhi Bhā on NŚ XXVIII, 112, p. 122). In the *rudravīṇā* (of zither type) described in texts of the 16th and 17th centuries, there are four registers, the *anumandra* (lower than lower) being the fourth one.

47. The purport is that in the first *mūrchanā* beginning with *ṣadja* if *ṣadja* is omitted, the omitted *svara* will be *mandra* (low, the first one); but when *ṣadja* is omitted in the seventh *murchanā* beginning with *ṛṣabha,* then the omitted *svara* will be in *tāra* (high, the seventh one). In writing, both will look alike: in hearing also the omission of the lower *ṣadja* will become clear if its previous *svara* viz. low *niṣāda* is also used, similarly the omission of the higher *ṣadja* will become obvious if the next *svara* viz.high *ṛṣabha*

is also used. This is how the distinction brought about by *mandra* and *tāra* could be understood. Abhi Bhā on NŚ XXVII, p. 27 also seems to support this view.

48. *'Sukha'* has been translated here as convenience or it could be rendered as facility. The facility of the performer and listener is said here to be the objective of the distinction between *mūrchanā* and *tāna*. NŚ and Abhi Bhā have the reading *'nānātva'* which means variety of *mūrchanā* and *tāna*, but since our author has tried to distinguish between *mūrchanā* and *tāna*, we have accepted the reading *anyatvam* which means distinction (see note 78 under textual notes on the section). In NŚ *mūrchanā-tāna* is also a compound name for the 84 *tānas*. BṛD does not use this compound and emphasises the distinction between the two; viz. *mūrchanā* and *tāna*.

Brahaspati has commented on the reading 'variety' (*nānātvam*) of NŚ and said that the variety of *mūrchanā* and *tāna* accords facility to the performer by making possible the use of three *sthānas* (registers) and also the omission of *svaras* (according to a specific system as embodied in the 84 *tānas*). The distinction between *mūrchanā* and *tāna* brought out in the reading accepted by us could be construed to mean that *mūrchanā* as a complete scale in ascending and descending establishes the three *sthānas* and *tāna* (involving omission) establishes a specific pattern in ascent. It is interesting to note that even today omission of one or two *svaras* is very effective in the ascent in all those *rāgas* that involve omission in ascent and use the omitted *svaras* in descent. (see glossary)

49. Since specific omissions are prescribed for the two *grāmas*, *tāna* the result of this specific omission could be said to be the distinguishing feature between the *jātis* and *rāgas* of one *grāma* and the other.

50. This applies to *kūṭa-tāna* where permutation and combination is involved and definite numbering of each variety is effected. Retrieving the number of a given *tāna* (arrangement of a given number of *svaras*) and retrieving the form of a *tāna* whose number alone is given is known as *uddiṣṭa* and *naṣṭa* respectively. (see glossary)

51, 52. The word *tāna-prayoga* is being used here to convey two things—in the first instance the number of *tānas* (permutation of a given number of *svaras*) is implied and in the second instance the number of *svaras* constituting the specific *tāna* (combination of *svaras*) is implied.

53, 54, 55 & 56. *Krama* is a combination of *svaras* where the original order remains intact and *utkrama* is a permutation where the original order is changed. The method of obtaining the number of *kramas* and *utkramas* of a given-number of *svaras* is like this—multiply the earlier numbers of a given number, without leaving any number in-between. For example if the number of *svaras* is six, 1 x 2 x 3 x 4 x 5 x 6 = 720 would be the number of *kramas* and *utkramas* taken together; the last number of this series viz. 6 is the number of *kramas* and the remainder viz. 714 is the number of *utkramas*.

57. *'Māna'* could stand here for the measure (length, breadth and the like) of the *vīṇā* concerned. For example, *kinnarī*, the *vīṇā* with frets has been described in S R VI,

393-402 in three measures, the small (*laghvī*), big (*bṛhatī*) and medium (*madhyamā*). It is not improbable that open-stringed *vīṇās* were also described in more than one measure.

58. The word *sthāna* is used here in the sense of smallest intervals that would be 22x3=66 in the three *sthānas* (registers).

59. High and low are established according to whatever is medium, just as fast and slow are determined on the basis of medium or normal.

60,61. The prefixing of two *svaras* in the lower register and three in the higher register has been prescribed in the *12-svara-mūrchanā* in order to fix the minimum or standard range of performance of a *jāti* or *rāga*. (see glossary)

62. The range of *tāra* (high) and *mandra* (low) is to be established by the *mūrchanā*.

63. The order of *12-svara-mūrchanās* given here is not valid, with reference to the *7-svara-mūrchanās,* because they follow the descending order and here (in *12-svaras*) the ascending order has been followed i.e. in *7-svara mūrchanās sa-ni-dha-pa-ma-ga-ri* is the order of the starting points, but here in *12-svara-mūrchanās dha-ni-sa-ri-ga-ma-pa* is the order of starting points, which is confusing. Siṃhabhūpāla (vide S R I Sudhā, p. 110) has also given the same order as BṛD. S R has not noticed them at all. (see glossary)

64. The order prescribed here for *12-svara mūrchanās* in *madhyamagrāma* is confusing from the first point itself. *ni-sa-ri-ga-ma-pa-dha* is the given order against *ma-ga-ri-sa-ni-dha-pa* of the *7-svara-mūrchanās.* If the *mūrchanā* meant to begin from *ma* in the *7-svara*-arrangement, is said to begin from *ni,* it would mean assigning four *svaras* viz. *ga-ri-sa-ni* in the *mandra* and only one *svara* viz. *ma* in *tāra* which would not serve the purpose. Siṃhabhūpāla (S R I, Sudhā p. 110) has given a slightly different order here, viz. *sa-ri-ga-ma-pa-dha-ni* which is all-right for the first *mūrchanā* of *ma* which would get three *svaras* in *mandra* and two in *tāra*. But the total order of starting points suffers from the same discrepancy as those in *ṣaḍja-grāma,* because it follows the ascending order as against the descending order of *7-svara-mūrchanās.*

Section VI (*Varṇas* and *Alaṅkāras*)

1. *Varṇa* stands for colour, letter, syllable, caste and here, pattern of melodic movement; just as in language, letter or syllable is the primary unit, in the visual realm colour is the primary element, similarly in music, *varṇa*. is the primary unit of melodic movement.

2. *'Gāna'* or singing is mentioned here as the primary vehicle of melodic rendering.

3. Equal means either, without a gap, or repetitive, like *sāsāsā*.

4. Unimpeded means without a gap.

5. *Gīta* is melodic rendering with the voice or on stringed and wind instruments.

6. *Pada* as textual unit (with or without meaning) is the basis for the discernment of *varṇa.* In a melody, the units of *varṇa* are conceived like the cups in which a liquid is poured; melody being fluid and flowing, its units have to be perceived in association with something concrete. Indian traditional thought on melody has tried to see *varṇa* as the primary melodic unit in association with *pada,* the more concrete textual unit. Each *pada* of a musical piece is either rendered with a steady (*sthāyin*) or ascending (*ārohin*) or descending (*avarohin*) or circulatory (*sañcārin*) pattern of melodic movement and these patterns are to be identified in accordance with the accompanying textual units. (vide NŚ XXIX, 18) the melodic *varṇa* 'extends' or 'stretches' the textual unit and thereby it (melodic *varṇa*) is accomplished.

7. Movement of *svaras* in 'mutual directions' is another way of speaking about the to and fro movement.

8. The condition of proceeding in each unit of phrasing alongwith the last component (*svara*) of the previous unit has been imposed by BṛD alone, no anterior or posterior text is known to have done this. Most probably the author had in mind certain spacific *rāgas* and their melodic structures which he was trying to codify.

9. *sañcārin* lit. means moving around. S R (I,6.3ab) defines it as that which combines the other three.

10. *'Paraspara'* or mutual for gapless movement of *svaras* is an expression peculiar to BṛD.

11. *Alaṅkāras* are usually structured with repetitive motifs and one or more of the *varṇas* accord the pattern of melodic movement.

12. The human body being accepted as the primary instrument for rendering melody, it is being exclusively referred to here. Stringed and wind instruments would, by implication, follow suit.

13. *Guṇa* of the text has been translated as repetition in accordance with the spirit of Abhi Bhā on this verse.

14. 'Syllable' stands here for the component of textual unit and the textual unit itself. The melodic *varṇa* streches or extends the textual *varṇa.*

15. The *varṇas* take effect according to the melody taken here as a totality.

16. It is not possible to say definitely that the second *'sa'* in this triad is intended to be in the high register.

17. This whole line is reproduced from the notation of *dhaivatī* in BṛD.

18. These three lines have been reproduced from the notation of *nandayantī* in BṛD and S R, wherever BṛD is inadequate.

19. Reproduced from ibid.

20, 21. NŚ (XXVIII, 12,14,15) speaks of the wooden (*dāravī*) and bodily (*śārīrī*) *vīṇā* as the substrata of *svaras.*

22. *'Śārīrī'* means pertaining to the body (bodily *vīṇā*).

23. Being the primary units of melodic movement, *varṇas* are responsible for the construction or structuring of melody.

24. The number thirty-three with respect to *alaṅkāras* is the same in NŚ(XXIX).

25. The Sanskrit word *alaṅkāra* is translated into English as ornament, but really speaking, it is something that makes a thing adequate (*alaṃ*) and not an ornament exterior to the inherent nature of a thing. A.K. Coomaraswamy has written extensively on the concept of *alaṅkāra*, which is relevant to the understanding of *alaṅkāra* in music. (See glossary)

26. These names have been roughly translated by us in order to provide glimpses of the imagery inherent in them.

27. S R notates this *alaṅkāra* as *sa-tārasa-sa*. BṛD takes all the seven *svaras* in ascent and justifies the name *prasannādi* on the ground that the starting point is 'low' and the movement is from 'low' to 'high'.

28. *'Mandra'* here simply means low, no relationship of octave is implied here.

29. This *sa* belongs to the *tāra* (high register). BṛD does not use signs for *tāra* and *mandra*. S R does that, but we have not added these signs. Notes for the *tāra* (high register) have been given by us at almost all places.

30. *Tāra,* like *mandra,* means only 'high', no relationship of octave is implied.

31, 32, 33, 34. The *sa* belongs to *tāra-sthāna.*

35. The idea seems to be that the original intervals have to be kept intact.

36. Here *tāra* stands for the octave.

37. Usually *kalā* as a time-unit stands for two *mātrās* in the ancient *tāla*-system, but here it means just one *mātrā,* because the high *svara* has to be touched like fire i.e. it is not to be prolonged. The same will be the meaning of *kalā* in the next *alaṅkāra,* viz. *nivṛttapravṛtta.*

38. The second *sa* belongs to the *tāra-sthāna.*

39. The first *sa* belongs to the *tāra sthāna.*

40. *Kalā* here means a phrase.

41. The exact implication of *ākrīḍita* (playful) is not clear here. There is no notational sign for this specification.

42. There is no notational sign for shake. Only Somanātha in the 17th cent. evolved notational signs for shakes, pulls and the like called *vādana-bhedas* (kinds of instrumental rendering).

43. Shake on *svaras* with three *śrutis* viz. *ṛṣabha* and *dhaivata* is prescribed also in NŚ and Abhi Bhā (see note no. 16 in the textual notes on this section). The text of NŚ speaks only of shake with three *kalās* and Abhinavagupta comments that *kalā* there stands for *śruti.* But our text prescribes both *triśruti* interval of *svaras* to be shaken and *3-kalā* duration of shake. We could only note this, because it is difficult to comment on this dual statement. The implication of *3 kalās* is also not clear, *kalā* could niether be a phrase, nor a time-unit here.

44. All the seven *svaras* ending with the eighth viz. *tāra-ṣaḍja* are listed here; it could be conjectured that the shake on *ri* and *dha* would give a special colour to this group of eight *svaras.*

45. In the absence of any notational sign, all the three viz. *kampita, kuharita* and *recita* are identically illustrated.

46. Here *kalā* stands not only for a phrase, but for a component unit of a phrase, if *sari risa* these two are taken to complete a phrase.

47. The word *'aṃśa'* means the initial note of a phrase and this is a limited meaning because *aṃśa* stands for the fundamental *svara* of a *jāti* or *rāga* which is a much bigger and much more complex structure.

48. The name *tāra-mandra-prasanna* is interesting because it uses both *mandra* and *prasanna* which individually stand for 'low'.

49. The *sa* belongs to the *tāra-sthāna.*

50. The second *sa* here belongs to the *tāra-sthāna.*

51. The *sthāyin varṇa* spoken of here could be understood only in the sense that the phrase begins and ends at the same *svara* all throughout.

52. The *sa* at the end of the preceding phrase and at the beginning of the succeeding one belongs to *tāra-sthāna.*

53. The ascent operates upto *nisa* and descent starts with *sani.*

54. Identical with note 52 above.

55. The word *sthāyin* is used here as a synonym of *aṃśa.* BṛD is the first extant text to introduce this word. S R (III, 191, 193) uses it in the decription of *Rāgālapti.*

56. Different names for identical forms are also found in abundance in *deśī tālas.* (cf. *deśī-tāla* section of S R V)

57. Identical with note 52 above.

58. The word *kalā* is used here both as a time-unit and a phrase-unit.

59. *sa* in the beginning of the three phrase-units belongs to *tāra-sthāna.*

60. If *kalā* is taken here to stand for a two-*mātrā*-unit, then half a *kalā* would mean one *mātrā.* If *kalā* is taken as one *mātrā,* then half a *kalā* would be half a *mātrā.*

61. The *sa* belongs to *tāra-sthāna.*

62. Here *kalā* stands both for a time-unit and phrase because there are eight phrases and each phrase is of the duration of one *kalā* (two-*mātrā*-unit).

63. Identical with note 52 above.

64. S R (III, 1.4,5) speaks about *ohāṭī* in the description of the *gauḍī gīti* of *rāga.* That is a kind of *gamaka,* but here in the description of the *alaṅkāra* there is no mention of any shake or any similar thing. Suddenly, the mention of *ohāḍī* comes in which is hard to comprehend; at the most it could be understood to indicate special voice-production similar to *ohāṭī,* which could be identified with the *hudaka* of present-day oral tradition of *dhrupad* which also is associated with the*'ha'* sound (cf. DA I, p. 46).

65,66. Identical with note 52 above.

67. There are twelve phrases in this *alaṅkāra.* From the way they are notated, the duration of each of them could be taken to be either a *kalā* composed of two *mātrās* or four *mātrās,* as follows–

sa - *ri* - *gā* = 2 or *sa* - *ri* - *gā* = 4
1/2 + 1/2 + 1 1 + 1 + 2

It has been prescribed that the duration of the *kalās* (phrases) has to be gradually increased from one to six *kalās*, which means that each succeeding *kalā* should be half-a *kalā* more in duration than the preceding one. The extension could either be suffixed to the last *svara* of each phrase which is already long or be spread over all the three components of a phrase. Half *kalā* would mean one or two *mātrās* in accordance with the accepted duration of the original *kalā* viz. two *mātrās* or four *mātrās*; the extension of half *kalā* could take two alternative forms as –

ri - *ga* - *mā* + 2 (as an extension of *mā*) = 6 *mātrās* = 1 1/2 *kalā*
1 + 1 + 2

Or

ri - *ga* - *mā* = 6 *mātrās* = 1 1/2 *kalās*
1 1/2 + 1 1/2 + 3

Extension in either way would reach the 6-*kalā* duration on the eleventh phrase as follows –

1st phrase 1 *kalā*, second phrase 1 1/2 *kalās*, third phrase 2 *kalās*, fourth phrase 2 1/2 *kalās*, fifth phrase 3 *kalās*, sixth phrase 3 1/2 *kalās*, seventh phrase 4 *kalās*, eighth phrase 4 1/2 *kalās*, ninth phrase 5 *kalās*, tenth phrase 5 1/2 *kalās*, eleventh phrase 6 *kalās*. The twelfth phrase will have again to be of 6 *kalās*, without any extension.

68. The illustration of this *alaṅkāra* is curious as it includes '*nu*' after each phrase. This '*nu*' could not be taken to be a variation of the solfa '*ni*' as there is no description to the effect that each phrase would be followed by '*ni*' or its variation. The Telugu language has '*nu*' as suffix or indeclinable meaning 'am' of English, suffixed to verbal forms for first person in the present tense. Here it could be taken as a sign for a pause following the long *svara* at the end of each phrase.

69,70. The first two references to *ekakala* seem to be related to the duration of *kalā* which would be two *mātrās* in the *ekakala* form and the '*dvikala*' seems to be related to the dual unit phrases, but again when the *kalās* are said to be twenty-two in number, each phrase-unit like *sagamā* is taken to be one phrase or it is possible that *kalā* here refers to the total number of time-units.

71. This alternative version is uniform in ascent and descent.

72. The image of laughter, perhaps indicates the association of '*ha*' sound.

73. *Dvikala* here has parhaps to be understood as the dual composition of each phrase-unit i.e. there are two *svaras* in each phrase-unit. It could also be related to the duration of *kalā* being four *mātrās* instead of two, but since the phrases are composed of three units each, the *dvikala* will have to be related to a six-*mātrā-kalā*, which is not accepted in the ancient system.

74. Identical with note 52 above.

75. If *ekakala* is related to phrasing then *sarigā* and each of the other units will be taken to be forming one phrase each; if it is taken to be related to the duration of *kalā,* then the duration of each phrase will have to be taken as two *mātrās;* there also each *kalā* of time will be related to each phrase.

76,77. Identical with note 52 above.

78. All the four *sa* belong to the *tāra-sthāna.*

79. See note 47 above.

80. *Saṃyuktam* is used as an adverb, its implication is not very clear, most probably it has been used because the units of phrases here are not equal, they are 3+2+2=7. There is no other *alaṅkāra* like this in BṛD.

81. Here the traditional rule of having a shake only on *svaras* with three *śrutis* seems to have been abandoned.

82. *Kalā* obviously means phrase-unit here.

83. *Ekakala* could not, perhaps, be understood as the first degree of *kalā* being of the measure of *2 mātrās.* It perhaps indicates that each *svara* will be of the duration of one *mātrā*; that would make each phrase of the duration of seven *mātrās* which would not fit into the ancient *tāla* system and could, perhaps, be taken as the first indication of the advent of *deśī tālas.*

84. It is notable that BṛD has not classified *alaṅkāras* into *varṇas.*

85. The names like *tāramandra* and *mandratāra* do occur in NŚ (XXIX, 31) but they have not been described.

It is notable that NŚ has the name *dīpta* for *tāra* and *prasanna* for *mandra.* While BṛD profusely uses *prasanna* for *mandra,* it does not even once use *dīpta* for *tāra.*

86. The seven *gītakas* are described in NŚ XXXI. They are - *madraka, aparāntaka, ullopyaka, prakarī, ovenaka, rovindaka* and *uttara.* Apart from these, *āsārita* and *vardhamāna* have been extensively described in NŚ (ibid.); they are outside the above seven, but are very important on account of special *tāla* patterns and association with dance. All these forms are prescribed in *pūrvaraṅga* (preliminaries of drama). Since no dramatic situation is required to be highlighted in *Pūrvaraṅga,* the music there could be autonomous and hence the units of text of songs could be stretched by the melody through *alaṅkāras,* the comprehension of the meaning of the text of songs being not important there.

87. In *dhruvās* (songs prescribed for highlighting different situations in drama), as distinct from *gītaka,* the comprehension of meaning of text by the listener is very important and hence stretching of the syllables of the text is not desirable.

88. The implication of this statement is not clear, because *alaṅkāras* of the *sthāyi-varṇa* are being described immediately after this verse. Abhi Bhā on NŚ XXIX, 33 says that the *alaṅkāras* of *sthāyi-varṇa* could be used at will (in *dhruvās*); there is no restriction prescribed for them.

89. Brightening means movement towards high *svaras.*

90. Reverse order would mean proceeding from high to low.

91. *Kalā* stands for *mātrā* here.

92. *Kalā* here could stand for *śruti.* (See note 43 above).

93. *'Tāra'* here stands for octave, and not simply 'high'.

94. *Dvikala* could have a dual significance, with reference to time-unit which would be composed of *4 mātrās* and phrase-units.

95. *Kalā,* here also has a dual signifance as time-unit and phrase-unit.

96. See note 94 above.

97. The significance is not clear. This reading forms part of the variant recension of NŚ XXIX; Abhinavagupta has not commented on it.

98. The purport seems to be that two *svaras* are to be pronounced in one *kalā* like *sari* and then *gari* is again one *kalā,* but the two taken together will form two *kalās* (time-units).

99. The illustrations following these descriptions do not include this alternative version.

100. *Kalā* seems to stand both for a time-unit and a phrase.

101. *Āvṛtti* usually means repetition, but here rotation seems to be relevant.

102. *Kalā* seems to stand for phrase here.

103. *Ekakala* seems to imply duration of one *kalā* (*2 mātrā*-unit) for each phrase.

104. The gradual increase in the duration of phrases from one to six *kalās* is implied (see note 67 above.)

105. A gap after each *svara* does not seem to be in consonance with the illustration in Anu. 96 above.

106,107. The gradual increase in the duration of each phrase seems to be prescribed, like *ākṣiptaka.*(see note 67 above)

108. See note 94 above.

109. *Ekakala* probably refers to *kalā* as a *2 mātrā*-unit and that being the duration of each phrase.

110. Upward throw is the literal translation of *ūrdhvaparikṣepa.*

111. *'Catuṣkala'* has been used in the description of *alaṅkāras* here alone. In *tāla* it means that 'degree' of a *tāla* where the *kalā* or standard unit is of the duration of *8 mātrās.* The implication in this context is not clear.

112. Description of an *alaṅkāra* alongwith the prescription of the use of a textual unit explicitly is not a common thing; this is perhaps the only case where this has been done.

113. *Varṇa* is a pattern of melodic movement, but here this word seems to have been used in the sense of a short phrase, equivalant to a syllable in the text.

114. *Pramāṇa* lit. means measure, here it seems to combine pattern with measure.

115. 'Shaking' is literal, but the proper word would be 'shaken'.

116. The prominence given to *ākāra* and *okāra* is notable. (See note 20 above in the section on *svara*)

117. Conflict with *varṇa* is not easily comprehensible. Perhaps the idea is that whatever pattern is established in an *alaṅkāra* it should be followed all-through. If *varṇa* is taken to stand for syllabic unit, then the conflict and its prohibition become clear.

118. Using an *alaṅkāra* without a *varṇa* (melodic movement) is a contradiction in itself; here also, as above (note 117) the idea seems to be that an *alaṅkāra* should not be used without establishing a definite pattern. Here *varṇa* as a syllabic unit does not seem to be relevant.

119. Abhi Bhā on this (NŚ XXIX, 45) says that four functions of *alaṅkāra* in relation to *varṇa* (the syllabic unit) have been figuratively spoken of as—(i) the *alaṅkāra* makes the *varṇa* bright or brilliant (like the moon), (ii) it 'threads' or connects the *varṇa* (like a river), (iii) it makes the *varṇa* blossom (like a flower on a creeper) and (iv) it makes the *varṇa* colourful or delightful (like an ornament on a woman).

120. It is notable that all illustrations begin with *ṣadja* and do not extend beyond the *tāra ṣadja.*

121-145. All these notes pertain to '*sa*' that belongs to *tāra-sthāna.*

Section VII (*Pada-gīti*)

1,2,3. *Gīti* literally means song or the act of singing, but here it stands for specific pattern of singing with reference to the text of the song as manifest in its syllabic units (*akṣara*) and metre (*chandas*). NŚ mentions only these four *gītis,* but BṛD speaks of *gītis* also in the context of *grāma-rāgas.* In order to distinguish between these two types of *gītis,* the first type being related to the rendering of text and the second type being related to the rendering of *rāga,* we have qualified the *gītis* under reference with *pada,* and the *gītis* of *raga* classification will be qualified with *svara* or *rāga.*

4. *Nivṛtta* lit. means retreated or returned to; in *alaṅkāras nivṛtti* means descent (of *svaras*); here it means repetition.

5. *Nivṛtta* lit. means receded or held back as opposed to *pravṛtta* meaning proceeded or set forth. Here it means accomplished or completed.

6-11. Three *mārgas* (lit. paths) are accepted in the ancient *tāla*-system which represent three 'degrees' of length of a given *tāla*-cycle, depending on the duration of *kalā* or standard time-unit, as follows -

Name of *mārga*	Duration of *kalā*
1. *Citra*	2 *mātrās*
2. *Vārtika* or *vṛtti*	4 *mātrās*
3. *Dakṣiṇa*	8 *mātrās*

12,13,14. *Ekakala, dvikala* and *catuṣkala* have been equated here with *citra, vārtika* and *dakṣiṇa mārgas* respectively. They lit. mean one '*kalā* (2 *mātrā*)-unit, two-*kalā* (4 *mātrā*)-unit and four *kalā* (8 *mātrā*)-unit. Each of the five *tālas* of *gāndharva* have three

levels or degrees in the *ekakala-dvikala-catuṣkala* series. These two sets of levels and degrees viz. three *mārgas* and three *kalās* have not been treated as identical in NŚ or S R . But BṛD has made this equation. From the treatment in S R it is evident that in the *kalā*-series the extension of duration in double degree was prefixed to each unit in the form of unsounded actions and in the *mārga*-series the extension was suffixed in the form of *mātrās*. BṛD speaks about the *mātrās* in Anu. 106.

15. The ancient *tāla*-system has only three units viz. *laghu* (one *mātrā*), *guru* (two *mātrās*) and *pluta* (three *mātrās*), the additive process 1+1+1 is inherent in these units.

16. See note 4 above.

17. 'Half' does not mean half duration, but repetition of half words rather than full words; such as - *devaṃ, vaṃ, rudraṃ, draṃ, vande.*

18. *Sambhāvitā* is said to be abundant in *guru* syllables.

19. *Pṛthulā* is said to be abundant in *laghu* syllables.

20,21,22. *Graha* lit. means 'catching'; here it is the beginning of song, instruments and dance on the one hand and *tāla* on the other. If both start together, it is *samagraha.* If the *tāla* begins first and the others (song and the like) begin later, it is *atītagraha.* If song and the others start first and *tāla* starts later, it is *anāgata graha.* This explanation is according to S R V, 50 cd - 52. But BṛD explains *atīta* and *anāgata* in a reverse manner (see note 47-49).

23. *Mātrās* are eight in number and except the first one, all are unsounded actions of the hands to be suffixed to the original sounded beats of a *tāla*-cycle, according to the change in *mārga.*

24,25. *Dhruvā,* the first *mātrā* is a sounded action, involving a snap with the middle finger and the thumb.

26. This is not clear. Curving in the context of the hand, generally means bending the fingers on the palm. All the movements of the hand have been included in the six *mātrās* preceding this one viz. *vikṣiptā;* the movement of the hand inwards (towards the performer) has not yet been described. Hence this one could be construed as curving of the fingers on the palm held down-ward and moving the hand inwards.

27. In the enumeration above (verse 178) this name has been read as *vartinī* and here it is *padminī,* in agreement with S R V, 12.

28. *Vṛtti* is a concept related to the relative importance of song and instruments in any given performance. *Vṛttis* are three viz. *dakṣiṇā, vṛtti* and *citrā.* Thus *vṛtti* here is a specific term representing a species, whereas the *vṛtti* occurring the second time in this sentence is a generic term.

29. 'Instrument' (*vādya*) here could stand for all instruments or specially for drums. By and large, when *'vādya'* is juxtaposed with *'gīta'* then *'gīta'*, stands for the melodic aspect of music and *vādya* mainly for drums (cf. NŚ IV, 301). Here, in the context of *vṛttis* when *'gīta'* and *'vādya'* are juxtaposed, it is difficult to say categorically whether *vādya* stands for drums alone; it could perhaps cover all instruments.

30,31. *'Pāṇi-vivartitam'* of the text has been rendered by us as brought about by *pāṇi* (*graha*). Lit. *'vivartita'* would mean 'reflected'. The relative predominance of *gīta* and *vādya* has been viewed here alongwith temporal factors like *mārga, laya, yati* (see note 34 below) etc. in NŚ XXIX, p. 101 (prose portion not commented upon by Abhinavagupta and put by the editor within square brackets) and in S R VI, 168-170 as others' opinion. The following correspondences have been indicated in the above passages in NŚ and S R; BṛD is in agreement with them here.

Pāṇi (lit. hand) is the word used in NŚ and Datti for *graha* (explained in note 20 above). (The prose passage of NŚ referred to above does use the word *graha*).

Vṛtti	***Gīti***	***Mārga***	***Laya***	***Yati***	***Pāṇi* or *Graha***	***Avayava***
Citrā	*Māgadhī*	*Citrā*	*Druta*	*Samā*	*Uparipāṇi*	*Ogha*
Vṛtti	*Sambhāvitā*	*Vārtika*	*Madhya*	*Srotogatā*	*Sama*	*Anugata*
Dakṣiṇā	*Pṛthulā*	*Dakṣiṇa*	*Vilambita*	*Gopucchā*	*Avapāṇi*	*Tattva*

32. *Tāla* is the structured cycle for time-measure in music and dance, here this word seems to have been used in the general sense of the variable factors that operate *tāla*, like *mārga, yati, laya* etc.

33. *Laya* lit. means merging; the rest or pause immediately following an action is *laya*. The duration of a *kriyā* is determined by *laya* i.e. by the pause or intervening time between one *kriyā* (action) and another. *Druta* (fast), *madhya* (medium) and *vilambita* (slow) are the three *layas* that are progressively double, each succeeding *laya* being double of the preceding one i.e. the rest or pause is double and hence the tempo is slower.

34. *Yati* is the order of the use of *laya* in a given piece. Either the *laya* remains constant all-through, that is *samā yati*, or it proceeds from fast to slow, that is *gopucchā yati* or from slow to fast, that is *srotogatā yati*.

35. *Vyañjaka* lit. means manifestor, but here it seems to mean self-manifestor or manifested.

36. See note 34 above.

37. See note 33 above.

38. *Uparipāṇi* is equated with *anāgata graha* (see note 20 above).

39. *Ogha* is one of the three types of *gitānuga vādya* (instrumental rendering that follows 'song'). When the instrument uses profuse strokes for each unit of 'song' or melody that is *ogha*.

40. See note 34 above.

41. See note 33 above.

42. *Samapāṇi* is equated with *sama graha*. (see note 20 above)

43. *Anugata* (lit. follower) is a variety of *gitānuga vādya* (see note 39). It follows the song or melody, which means that it is not perfectly identical with the latter.

44. See note 34 above.

45. See note 33 above.

46. *Avapāṇi* is equated with the *atīta graha* (see note 20 above and 47 below).

47. Other texts say only 'before' and 'after' in the context of *graha,* but BṛD is specifying four *kalās* as the specific duration bringing about a sense of 'before' and 'after'. Instruments in this context would mean only cymbals and drums, representing *tāla.*

48. *Uparipāṇi* is equated with *anāgata graha,* but the explanation given is that instruments (*tāla*) start earlier and song follows later. Siṃhabhūpāla follows this explanation whereas S R and Kalā say that *anāgata graha* is that where song and others start earlier and *tāla* follows later.

49. *Adhaḥpāṇi* or *avapāṇi* is equated with the *atīta graha* and the explanation given is that 'song' starts earlier and *tāla* (instruments) follows later. Siṃhabhūpāla's *Sudhā* commentary is in agreement with this, whereas S R and Kallinātha's *Kalā,* commentary say the converse.

50,51. *Māgadhī* is originally assigned to *citra mārga.* Here it is being said that when *pṛthulā gīti* that is originally assigned to *dakṣiṇa mārga* is performed in *citra mārga* i.e. is made faster, then it is called *māgadhī gīti.* The reverse order spoken of here is perhaps related to the change in the *mārga* of a *gīti* that leads to its being named after another *gīti.*

52. 'Twice returned' stands for *dvirnivṛttā* of the text. In verse 172 above *māgadhī* has been said to involve thrice repetition of a *pada.* The discrepancy of saying thrice there and twice here could be resolved in this way. When the first utterance is also counted, then 'thrice' is valid, but when it is not counted, 'twice' could also be valid.

53. *'Yāvat'* of the text has been rendered here as 'just', meaning that the expanse of performance is being limited or formalised or codified in the three *mārgas.*

54. *Āvāpa* is the first among the four unsounded actions in *tāla,* the other three being *niṣkrāma, vikṣepa* and *praveśa;* all these are prefixed to the original sounded actions of *tāla* according to the duration of each original unit in the threefold *kalā* viz. *ekakala, dvikala* and *catuṣkala.*

55. *Kalā* here means a sub-section of 'song' matching a *tāla*-cycle.

56. See note 5 above where the repetition of half *pada* in *ardha-māgadhī* is explained.

57. Kallinātha, commenting on S R I, 8.18. has said - अत्र पदावृत्त्या पुनरुक्तिदोष पदार्धभागेनानर्थकत्व वाऽऽशङ्क्य मतङ्गेन परिहृत यथा' 'सामवेदे गीतप्रधान आवृत्तिष्वर्था नाद्रियन्ते' इति। तथा वेदेनैवोदाहृत च— 'उदुत्य जातवेदसम्' इत्यत्र वेदशब्दपर्यन्तमावृत्तिपरम्परया गीत्वा जातवेदसमिति गीयत, पदखण्डनादर्थभङ्गो न भवत्यत्रापीति। अतः सामवेदप्रकृतिके सङ्गीते गानवशात् क्वचित् पदाना पुनरुक्तिरर्धोक्तिश्च न दोषायेति मन्तव्यम् ।।

This passage has better readings than our text and makes the point clear.

58. BṛD is the only text to elucidate the ninefold operation of *laya* in the three *mārgas,* as follows –

Mārga	**Threefold duration of *kalā* represented by corresponding *mārgas***
Dakṣiṇa	*8, 4, 2 dakṣiṇa, vārtika* and *citra*
Vārtika or *Vṛtti*	*4, 2, 1 vārtika, citra* and *dhruva.*
Citra	*2, 1, 1/2 Citra, dhruva* and *śūnya.*

The introduction of *śunya* paves the way for the unit *druta* (1/2 *mātrā*) in *deśī tālas*. It is notable that the notational sign for *druta* in later texts is 0 that represents zero or *śūnya*. (cf. S R V, section on *deśī tālas*)